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IMPERIAL ART IN TRANS-JORDAN¹

Figurines and Lamps from a Potter's Store at Jerash

OUR knowledge of the art and culture of Trans-Jordan during the early Imperial epoch was notably advanced a few years ago by the finding of a large cache of pottery figurines and lamps in a cave at Jerash. The discovery was made accidentally by labourers in the course of road works, near the southern end of the modern village of Jerash, in October 1933. They broke through the rock by accident, revealing the cave below, which upon investigation proved to be full of ancient figurines and lamps. Some members of the Jerash Expedition of the American School of Oriental Research in Jerusalem, who happened to be working elsewhere on the site, were entrusted with the task of investigating the find, assisted by a Government Inspector of Antiquities. Most of the objects are now in the Palestine Archaeological Museum in Jerusalem,² where they have been studied and mended.

According to the excavators' report, clearance of the cave suggested that it had first been used as a tomb in Roman times; a flight of steps and a stone door marked this period. Subsequently, the tomb was robbed, and used for an oil press, with a stone trough and a cement reservoir to catch the oil. Still later the cave found another use, and received its deposit of figurines and lamps, which are the subject of the present study. It seems most probable from the style of these latter that this final use of the cave must have been about the beginning of the second century A.D. An Arabic potsherd of about the eighth century A.D. (No. 162) must be regarded as intrusive. It belongs to a class of plates or bowls, decorated with foliate, human, and animal figures in brown outline and often filled in with white paint, of which a large quantity has lately been found at Jerash, especially in the clearance of the Forum by the Trans-Jordan Department of Antiquities under Mr. Harding. It is not therefore surprising that a fragment of this ware, so plentiful at Jerash later, should be found amongst the group.

The bulk of the contents of the cave appears to be the store from a potter's workshop near by. Among the chief criteria for dating are the lamps (Nos. 113 sqq.). The large quantity found and the proof of their having been made on the spot, in addition to the lamp factory of later fifth-century date found by the excavators in the courtyard of the Temple of Artemis,³ enable us to add Jerash to the principal centres of lamp manufacture hitherto known (Italy, South Russia, Egypt). The most outstanding lamps are the greyish-black 'metallic' ones, with one or more nozzles, clearly copied from bronze originals of the first century (Nos. 116-30). This type belongs especially to the last third of the first and early second century A.D. It is known from Italy (Pompeii) and South Russia. The pear-shaped variety with horse-head handle was made by EVCARPVΣ amongst others, who flourished in the period Domitian-Trajan; one or two of his lamps have been found at Pompeii, i.e. before A.D. 79. A lamp from Vindonissa, exactly of our type, is signed by him.⁴ At Vindonissa this form was 'in fashion

¹ Cf. *Illustrated London News*, 24 November 1934, pp. 850-1. ² On loan from the Trans-Jordan Government.

³ Kraeling, *Gerasa*, pp. 133, 138. ⁴ Loeschcke, *Lampen aus Vindonissa*, Taf. XVI, 1080; and cf. p. 276.

towards the end of the first century'.¹ Besides the pear-shaped variety with horse- or lion-head or human mask handle, this metallic type includes round lamps with one, two, or more nozzles, usually flanked by volutes, and sometimes also (e.g. No. 121) growing out of a human mask. Some of these lamps have a handle at the back for carrying, either in the form of a leaf or crescent (e.g. Nos. 126-8); others have two or more small loops on the upper surface for suspension (e.g. No. 120). Sometimes the nozzles are decorated with a human mask below, to be seen when the lamp was suspended (e.g. No. 122). The five or six characteristic details of this type may be combined in various ways, but the type is always easily recognizable. In the present group we assign these lamps to the first quarter of the second century rather than to the first century, on the evidence of some of the figurines, which are of a Trajanic form (e.g. Nos. 63, 65, &c.). The dark grey clay covered with a black metallic slip was clearly intended to complete the resemblance to metal lamps. All the 'metallic' lamps from Corinth have the same clay and slip.² The circular lamps, usually having a scene or figure on the discus and often a heart-shaped nozzle, are of a type which may be assigned appropriately to the early second century A.D.

The cave was either the actual place where the figurines and lamps were made or else a store for them very near the place of manufacture. A cool, damp, underground cavern or cellar was, and still is, a favourite place in which to install a pottery workshop in the Near East. As evidence that the workshop was close at hand we have actual moulds of lamps, many instances of several lamps or figurines from the same mould,³ and a number of 'wasters' or spoiled pieces.⁴ A number of these 'wasters' bear the same potter's stamp, I A or A I (it is written both ways). These 'wasters' being useless would clearly not have travelled far from their place of manufacture. In addition to the 'wasters', there are other lamps or fragments bearing potters' marks, usually on the base, but occasionally on the upper surface. The only complete potter's name, ΣΤΕΦΑΝΟΣ, is stamped across the nozzle of the fir-cone lamp, No. 115; examples of potters' initials, or perhaps merely the number of the particular craftsman who worked on a certain group of lamps, are Nos. 167-77.

Some interesting details bearing on the production of terracotta lamps and figurines are provided by the present hoard. Thus, there is a group of at least five lamps from the same mould, one of which was made while the mould was whole; then the mould was broken and repaired, but the line of fracture remains visible in all those which were made from it subsequently.⁵ Five of these have been identified, and one can trace through the series a progressive deterioration in the sharpness of the mould itself. Incidentally this re-use of a broken mould is some indication of its comparative value: a mould was the product of an artist, and it was worth while to repair it when cracked and make it last as long as possible, rather than discard it immediately for a new one. A number of the figurines and masks in the hoard show signs of having been made in a mould which was already losing its sharpness, although this may partly be due to careless workmanship.⁶

¹ *Ib.*, p. 340; cf. *ib.*, p. 340, Abb. 22 and n. 365 (example from Trier in Prov. Mus., No. 09.277 d). Cf. Broneer, *Corinth, Terracotta Lamps*, pp. 74-5, and Notes 5 and 6.

² Broneer, *Corinth, loc. cit.*, pp. 73-4.

³ Cf., e.g., Nos. 11, 13, 16, 17, 21, 22, 31; nearly all the metallic type lamps also have duplicates.

⁴ Cf., e.g., No. 159.

⁵ Cf., e.g., Nos. 140, 141.

⁶ Cf., e.g., Nos. 15, 19, 114.

Many of the figurines were made in two halves, usually a back and front, which were subsequently joined together. Some resemble one another in the body which has been cast in the same mould, but differ in the extremities, such as the limbs or head, and in details which were added later. Nos. 57 and 58 are examples of this. Certain of the lamps are decorated with reproductions of well-known works of Greek art or figures deriving from them. They are only less remarkable for this than the figurines, which are very largely copies or adaptations of famous classical Greek or Hellenistic statues, the taste for which was so effectively revived under Hadrian, as the contents of his villa at Tivoli and other evidence testifies. It is perhaps significant, as an indication of the taste of the period when the group was made, that the majority are derived from Hellenistic works of the fourth century B.C. or later; comparatively few reproductions of the more severe style of the fifth century are found amongst them. Such exceptional ones are the 'Charioteer',¹ and the 'Running Niobid'.² Although some of the figurines are of mediocre workmanship, a large proportion are in a good and careful style;³ one seems to be conscious of an artist or modeller who had closely studied his originals and was familiar with them.⁴ Whether or not all the moulds used in the manufacture of the statuettes originated in Jerash or were imported from abroad does not appear. Those moulds that are found amongst the deposit are of plaster or limestone, and would seem to have been made locally. The existence of such a quantity of comparatively fine reproductions bears witness to a fairly high level of taste amongst the public for whom they were intended. This is noteworthy, though perhaps not unexpected, of the Hellenized population of the Provincia Arabia in the second century A.D. The absence of anything Semitic or Orientalizing amongst these hundreds of examples indicates that this was a factory deriving from Western sources and devoted to the production of classical types alone, and argues the existence of a widespread demand for them. Such details of Oriental origin as do occur, e.g. the Palmyrene-like draped figure on No. 53, or the Cybele-Atargartis on lamp No. 136, or Harpocrates on lamps Nos. 146-8, are of those which had already entered into the recognized Roman repertoire.

In the publication *Gerasa, City of the Decapolis*⁵ a full account of the pottery of Jerash was deliberately omitted, in part because the present find of figurines and lamps occurred too late to be incorporated in that work. A short note on some of the pottery found up to 1930 has been published,⁶ but an adequate study of the Jerash pottery will have to take into account the material from the excavations, the present hoard, and also a large additional quantity of late Byzantine to early Arab pottery, mostly with white painted decoration within brown outlines, of the type of No. 162 referred to above.

The present hoard of terracottas, in drawing its prototypes from the entire range of Greek and Roman sculpture from the fifth century B.C. onwards, has a close parallel in Arretine pottery or terra sigillata,⁷ which also employs figurine types of every period for

¹ No. 1 (Pl. II). ² No. 8 (Pl. I). ³ e.g. Nos. 11, 12, 16, 20, 25, 34, 50, 58, 65, 68, 70.

⁴ Cf. in general, W. Van Ingen, *Figurines from Seleucia on the Tigris*, pp. 7 ff. and reff.

⁵ Ed. Carl H. Kraeling. Published by the American Schools of Oriental Research, New Haven, Connecticut, 1938; cf. p. vi, and p. 9.

⁶ *Annual of the American Schools of Oriental Research*, XI (1931), pp. 30-6.

⁷ Cf. A. W. Lawrence, *Later Greek Sculpture*, p. 130, *ad fin.*, quoting Chase, *Cat. of Arretine Pottery in the Boston Museum of Fine Arts*.

decorating its vessels. The same eclectic habit of mind is clearly at work in both. Among the Jerash figurines are several which suggest a reminiscence of more than one period or style, e.g. No. 3, the standing Zeus, which recalls both a fifth-century original and the influence of Damophon and his second-century Peloponnesian school; or No. 6, a draped female figure based on a severe fifth- to fourth-century model, but incorporating characteristics of the popular Aphrodite types of the Hellenistic and Roman periods.

The latest of the figurines datable on internal evidence are the busts, e.g. Nos. 61-3 and 65, which have just spread to include the shoulders and breasts or nipples, or else stand on a base consisting of a profiled drum which in full-size figures is usually surmounted by a small moulded member. All these are characteristic features of the portrait busts of the period of Trajan, of which a fine example is the portrait of Trajan himself in the British Museum.¹ Before the Flavian period, in the mid-first century, the bust is merely a kind of V-shaped projection;² in the later second century, by the Antonine period, the bust is nearly a three-quarter one, and part of the arm is included.³ Two busts among those here (Nos. 61 and 62) hark back to the somewhat earlier and smaller shape of the first century, but they are mounted on a pedestal in the Trajanic style. It is, of course, possible and even likely that our hoard was accumulated over a considerable period, and some pieces may date from the latter part of the first century. Another detail of importance for dating is the incision of the eyeballs and pupils. The practice begins to supersede the former habit of painting these features in the Flavian period.⁴ An even earlier example of it on a small scale is seen in a small plasma head of Agrippina in the British Museum;⁵ this is natural, as the technique seems to have been taken over from the craft of gem engraving and the minor arts. Amongst the Jerash figurines the head No. 68 exhibits this incision of the eyeballs most effectively. It is on these datable figurines, taken together with the metallic type lamps, that the assigning of the whole group to the Trajanic period is based.

The considerable number of Aphrodites in the group consists in the main of variations on well-known types, e.g. Aphrodite untying her sandal (No. 13), fastening her girdle (No. 31), holding out an apple in one hand and/or another object, e.g. a mirror, in the other (Nos. 20-2), shielding her pudenda (No. 29) or standing with her drapery hanging from her thighs (Nos. 23, 26), more or less after the manner of the Capitoline Aphrodite Anadyomene. Two, however, are less common in that they have belts or straps (περιάμματα) in front, crossing between their breasts. These are found on figures on Greek vases of the classical period, and on statuettes of Isis-Aphrodite from Egypt.⁶ The περιάμματα were strips or chains of wool or cloth, sometimes having an elaborate knot at the point where they crossed. Their purpose is thought to have been prophylactic, to fend off evil, which is more dangerous when one is naked; they were, in fact, talismans.

The masks are of two kinds: there are real, full-size masks, with the eyes and mouth

¹ Cf. R. P. Hinks, *Greek and Roman Portrait Sculpture* (British Museum, 1935), Pl. 34 (1893), and p. 28. For some Flavian busts cf. Mrs. E. Strong, *La scultura romana*, II, Figs. 224, 225, and pp. 377-8.

² Cf. R. P. Hinks, *op. cit.*, Pl. 27 b (1926), and p. 24.

³ Cf. *op. cit.*, Pl. 38 (1904), and p. 30.

⁴ Cf. *op. cit.*, p. 26.

⁵ Cf. *op. cit.*, Pl. 26 a (3946) and p. 23.

⁶ Cf. Perdrizet, *Terres cuites grecques d'Égypte*, I, pp. 1 ff.; II, Pls. II, III, &c.

pierced, which could have been used; these have normally three small holes for fastening, one above the forehead and one in either ear. There are also small-scale model masks, the *oscilla* of the ancients, both pierced and not pierced, which could only have been representations, perhaps for some apotropaic purpose, as we find masks affixed to the walls of tombs and to sarcophagi, or even for decoration, as on the walls of the Parthian Palace at Hatra or on the curious mosaic from the Church of St. John the Baptist, Jerash,¹ dated c. A.D. 530; these have one hole only, above the forehead, for suspension. Amongst the real masks, both tragic and comic ones are included. The small mask, No. 59, was almost certainly intended for fitting on to a body, like No. 58. Some of the masks retain traces of red paint, on the lips, nostrils, hair, or ears, e.g. No. 79 (lips, nostrils, and hair), No. 76 (ears and lips), No. 80 (lips and hair). Some of the Aphrodite figurines, which at present are bald, were probably also intended to have hair added in paint, e.g. No. 13. A large number of bald heads of this type, many from the same mould, were found in the hoard. Other objects which were not completed are No. 16, upper part of a barbarian, probably a Galatian (5 specimens from the same mould), a number of bases for statuettes, as No. 96 and 40.1570 (not published here), while a number of pieces, mostly of an architectural character, were intended for fitting into some greater whole, e.g. the column (No. 104), head of a baluster (No. 109), conch (No. 99), rosettes (as No. 106), and appliqué heads and/or busts (as No. 86).

The riders have a long ancestry in the Near East, reaching back to the Persian horsemen and others of the Iron Age; they are especially frequent in the Hellenistic and Parthian periods.² An interesting Roman group was found several years ago at Beit Nattif in Palestine, between Jerusalem and Gaza.³ In the present group one type (No. 18) wears a pointed cap of Parthian or Persian variety; another (No. 17) wears what appears to be the Beduin *keffiyeh* or head-cloth fastened with the '*aqal*', a rope of camel's hair. A rider of the latter type is also mounted on a camel (No. 19). This latter, and the camel-askos (No. 88), are the only two occurrences of an animal which must have been one of the most familiar sights to citizens of the 'caravan city' of Jerash.

None of the figurines is more characteristically late classical in spirit, whether Hellenistic or Roman, than those which represent grotesques or persons afflicted with a malignant disease. Of this kind we have a fine example in No. 12, the old beggar, lame and apparently blind, and according to a medical authority, suffering from tuberculosis. More repulsive is No. 55, a pregnant woman suffering from chronic eversion of the uterus or falling of the womb, while No. 56 is a dwarf. Allied to these are two very different studies of negro heads, Nos. 46 and 47; both of them are little gems of observation, No. 47 being particularly charming with its chubby cheeks and infantile expression. The bearded and moustached Galatian, No. 16, is a bold and realistic piece of work; it reminds us of Mausolus and the various Pergamene figures of dying and fighting Gauls, and implies some connexion between Jerash and Asia Minor. The group has also its share of phallic or erotic subjects. These include the two actual phalli (Nos. 51, 52) themselves, the former with a mask of a satyr and some attendant figures, the latter with erotic

¹ *Gerasha*, Pl. LXIX, b, and p. 327.

² Cf. Van Ingen, *Figurines from Seleucia*, p. 27 and reff.

³ Cf. *QDAP*, V (1936), pp. 3 ff., Pls. II-XII.

scenes; as well as a number of the circular lamps with erotic scenes (e.g. Nos. 140-2), or with an ithyphallic Harpocrates (Nos. 146-8). The subject on 140 and 141 occurs five times from the same mould, all but 141 being made after the mould had been broken across and repaired. The myth of Zeus and Leda, which is seen on Nos. 149-50, has recently been found¹ also on a fragment of a second-century A.D. marble sarcophagus from Sheikh Ibriq (Beth She'arim) in the plain of Esdraelon.

Much handwork was done on the figurines after they had emerged from the mould. The addition of heads, arms, legs, and other parts separately has already been mentioned. From the rosette mould, No. 107, it is clear that the rosettes, like 106, first came flat from the mould, and were afterwards pressed forward into their final cup shape by the fingers. As might be expected, many finger-prints were left in the clay as a result of these operations, usually on the inside or underside of figurines and lamps, so that they cannot normally be seen. When the figurine or lamp, however, is broken, the finger-print can sometimes be seen, and a comparison of them all might be useful as evidence of how many individual workmen were employed on these pieces. An example of these finger-prints is No. 163.²

It is not yet possible to speak with much precision of the cultural and domestic life of Jerash in the Trajanic period. We can, however, fit the present figurines and lamps into a general picture of rising prosperity and developing interest in the arts, due in large measure to the incorporation of Jerash in the new Provincia Arabia in A.D. 106, its connexion by new roads with great centres like Bostra, Antioch, and Caesarea, and the increasing self-respect which it derived from its status as an imperial city. Inscriptions of public buildings are witness to these things. The tide did not reach its flood until the Antonine age, but the flow had set in strongly under Trajan. The excavators of Jerash have pointed out how with this period the city's former southern connexions with the Nabateans and Petra were replaced by northern ones with the great Roman cities of Syria: 'Our Lord, the Emperor, and his safety' replaces Dusares in the inscriptions. In the absence so far from the excavations of finds illustrating the life of the city at this period, the present cache effectively underlines the movement towards Romanization which had set in, and confirms the views formed by the excavators on other evidence.³

The following is a description of a comprehensive selection of the figurines and lamps.⁴

J. H. ILIFFE.

¹ By the Jewish Palestine Exploration Society, under Dr. B. Maisler.

² Slightly enlarged in the photograph, Pl. IX.

³ Cf. the clear summary of the Trajanic period in the history of Jerash by Kraeling in *Gerasa*, pp. 46-9.

⁴ Some abbreviations used in the list are: *AJA* = *American Journal of Archaeology*; Baumeister, *Denkmäler* = A. Baumeister, *Denkmäler des klassischen Altertums*, München, 1889; *JHS* = *The Journal of Hellenic Studies*; Lawrence, *L.G.S.* = A. W. Lawrence, *Later Greek Sculpture and its influence on East and West*, London, 1927; Loeschcke, *Lampen* = S. Loeschcke, *Lampen aus Vindonissa*, Zürich, 1919; *PEF QSt* = *Quarterly Statement of the Palestine Exploration Fund*; Roscher, *Lex.* = *Ausführliches Lexikon der griechischen und römischen Mythologie*, hg. von W. H. Roscher; Waldhauer, *Tonlampen* = O. Waldhauer, *Kaiserliche Ermitage. Die antiken Tonlampen*, St. Petersburg, 1914. For a number of references I am indebted to Mr. P. Kahane of the Department of Antiquities.

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FIGURINES (*Pls. I-VI*)

1. (38.1531.)¹ Charioteer. Ht. (preserved) 0.245 m. Repaired; head missing. Single mould. Back plain. The charioteer stands, as in his chariot, his hands raised to manœuvre the reins. He wears a long tunic of thick material, customary with charioteers to protect them in a crash, falling down in folds and covering his feet. Around his waist is a broad girdle. The pose and costume are very similar to those of the well-known bronze Charioteer at Delphi, by comparison with which this figurine is easily understood, and from which, or one of its fellows, it was probably derived. The impression of the reins, which may have been of metal or wood, remains on the inside of the charioteer's hands.
2. (38.1528.) Torso and head of youth. Ht. (preserved) 0.130 m. Repaired; much of body missing in front. Double mould. Back well rendered. Legs missing below thighs; also r. arm and much of abdomen and chest. Wears a cuirass (?) of leather with stout ridges and bindings around body; also a close-fitting cap on head, covering the ears. L. arm bent at elbow and outstretched, grasping some object now missing.
3. (38.1501.) Zeus. Ht. 0.362 m. Double mould. Back well rendered. Head, made in separate mould, is in 'tongue-relief', i.e. a margin of clay is left as a background, and not completely pared away (cf. W. Van Ingen, *Figurines from Seleucia on the Tigris*, p. 9). Zeus stands on his r. foot, the l. being set back. His r. arm (missing) was outstretched, possibly resting on or gripping a spear or hurling a thunderbolt. The l. arm (also missing) hung down at his side in an attitude not now identifiable. His attitude is reminiscent of that of the colossal bronze Zeus in Athens (Nat. Mus.), fished out of the sea north of Euboea some years ago, although of course the style is later. The treatment of face, with its emphasis on hair and beard, suggests a Pergamene influence, perhaps modified by recollections of Damophon, with whose giant Anytus in his group at Lycosura it may be compared. Cf. Lawrence, *L.G.S.*, Pl. 54(c).
4. (38.1620.) Bust of Zeus Serapis. Ht. 0.058 m. Plaque unworked behind, intended for application on to a background by means of the holes, one pierced through either shoulder. Zeus is facing, bearded in the usual style of Serapis, and wears a kalathos on his head. The type derives ultimately from the fourth century B.C.
5. (38.1565.) Female wearing peplos. Ht. 0.294 m. Head missing. Repaired. Double mould. Back well rendered. L. arm bent forward from elbow, hand missing; r. arm missing from just below shoulder. Stands, facing, resting on r. leg with l. knee slightly bent. Wears a long peplos of Doric type with kolpos and girdle below breasts, resembling the Athena Parthenos. There is another figure from the same mould.
6. (38.1567.) Female wearing peplos. Ht. 0.275 m. Both arms, head, and feet missing; also r. hip and abdomen. Restored. Back plain, except for slight hand modelling. Stands, facing, resting on r. leg and leaning over to l. rather dramatically with a twist from waist. Wears a long peplos of Doric style with a long kolpos slanting downwards to r. and avoiding l. knee. A high girdle around below breasts. The mixed style and taste of an imitative age are well exemplified in this figure, which combines the severity of fifth-century B.C. drapery with the voluptuous curves of the popular Aphrodite types of the Hellenistic and Roman periods. In the original the pose makes this clear, despite the gaps.
7. (38.1569.) Female wearing Ionic chiton. Ht. 0.185 m. Repaired. Double mould. Back well rendered. Stands, facing, resting on l. leg with r. knee slightly bent. Clad in Ionic chiton, which falls apart leaving r. leg exposed from the thigh down. Two others from same mould.
8. (38.1571.) Female wearing peplos. Ht. 0.180 m. Double mould. Back carefully rendered.

¹ Numbers in brackets are those of the Palestine Archaeological Museum.

Head missing. She moves rapidly to her r. and forward, causing the heavy Doric peplos she wears to swing back in emphatic folds. The peplos is gathered in the usual kolpos, with girdle below breasts. R. arm (missing) was raised; l. hangs down and forwards, hand missing. Bracelet and armlet on l. arm. This figure resembles in pose and style of drapery the running figure (so-called Iris) from the east pediment of the Parthenon, or the running Niobid (Lawrence, *L.G.S.*, Pl. 12). It is one of the most successful and attractive figurines in the whole collection, especially when seen in profile.

9. (38.1572.) Female wearing peplos: fragment. Ht. 0.142 m. She strides vigorously to her l., making the heavy Doric peplos swing into emphatic folds, as No. 8. These are so exaggerated that the navel appears through them. Preserved from about shoulders down only. A squat figure, the legs in particular being so short as to give a comic effect. The l. shoulder with attachment of the arm is preserved, but r. shoulder and head and neck are missing. L. arm was apparently raised. Double mould. Back modelled. Solid underneath, with a hole below either foot. The style recalls the various late fifth- and early fourth-century B.C. running draped figures, such as the Iris from the east pediment of the Parthenon, or the running Niobid (Lawrence, *L.G.S.*, Pl. 12).
10. (38.1530.) Centaur. Ht. (preserved) 0.180 m. Length overall (preserved) 0.190 m. Hind-quarters and legs largely missing, also arms. Back modelled. Separate moulds used for human and horse bodies. The human part extended down to the groin, and was joined at that point to the horse's body. The Gaul (No. 16) is exactly similar in the separate construction of the upper part. The human body and the head are turned slightly to r. They are in style suggestive of a Lysippic tradition, the head being very slight in proportion to the body. Hair bound with stephane. A fifth-century subject treated in a fourth-century style.
11. (38.1503.) 'Resting Apollo' figurine. Ht. 0.315 m. Repaired. Double mould. Back modelled. Apollo stands naked, with his weight on r. leg, l. leg placed backwards. R. arm raised aloft across his head, on which r. hand rests. L. arm bent at elbow and held out sideways, with hand open, palm downwards. Apollo looks half l. His hair is done in a roll over the forehead and ears and tied in a knot behind. Strands fall forward on to either shoulder. The face with its triangular forehead and style and the delicate pose of the whole figure are typically Praxitelean. The figurine is based on the well-known Resting Apollo of Praxiteles, surviving in numerous both large and small copies. Cf. Roscher, *Lex.* s.v. 460-2, where a statuette in Berlin is illustrated. Cf. also Michaelis, *Ancient Marbles in the British Museum*, I, 4; F. P. Johnson, *Corinth*, IX, *Sculpture*, 1896-1923, No. 25, pp. 31 ff. (Head of Dionysus) and reff.; Farnell, *The Cults of the Greek States*, V, Pl. LIX, and pp. 278 ff.; Waldhauer, *Die antiken Sculpturen der Ermitage*, II, pp. 32, 33; R. B. Richardson, in *AJA*, VIII (1904), pp. 294 ff. and Pl. XIII. Another figurine from the same mould.
12. (38.1527.) Old beggar. Ht. 0.263 m. Double mould. Back modelled. Feet missing; back missing and restored. Stands, in slightly stooping posture, with hunched back and shoulders. Both arms held in front, bent at elbows, and originally grasping some objects now missing. R. hand apparently held a stick. Wears a short cloth only around his middle, reaching from waist to knees, and tied in front in a large knot, whose ends fall down in front to edge of garment. On his head a conical hat. R. leg bent sideways in distortion at the knee (bandy-legged). His ribs appear plainly through the skin and he is obviously emaciated and worn. Mouth open and brows contracted as in pain or anger. A medical opinion describes the figurine as 'a rachitic subject with tuberculosis'. The type is a characteristic Hellenistic product, in which period it was very popular. Cf. Hekler, *Greek and Roman Portraits*, p. 113.
13. (38.1576.) Aphrodite loosing sandal. Ht. 0.335 m. Repaired. R. hand missing. Double mould. Back modelled. Aphrodite, nude except for bracelet and sandals, standing on r. leg with l. raised high and bent at knee in order to undo that sandal with her r. hand. Her l. heel

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rests against her r. knee. Her l. arm is extended as though to maintain her balance; the fingers also of the l. hand are extended and may originally have held some object. Her head is turned to her l. There are no traces of hair, which may have been intended for addition in paint or other material. This type was very popular in antiquity; its prototype may go back to the later fourth century B.C., but thereafter the motif had a long history. Cf. Bernoulli, *Aphrodite*, pp. 329 ff.; Walters, *B.M. Cat., Bronzes*, No. 282; id., *B.M. Select Bronzes*, Pls. XXV, XXVIII, and XLIII (for illustrations); *B.M. Cat., Coins, Caria, &c., Aphrodisias*, Pl. 5, 14 (Imperial times); Reinach, *Répertoire de la statuaire grecque et romaine*, III, p. 107; Hiller von Gaertringen, *Thera I*, Taf. 22 and p. 251 (an excellent copy); *ib.* III, p. 176, Fig. 175 (3 copies). (An alabaster copy from Byblos seems to have been in the British Museum shortly before 1915 (?).) Another figurine from same mould.

14. (38.1535.) Charon's boat (?) bearing a man. L. 0.225 m. Ht. 0.105 m. Single mould. Only one side of the boat is modelled, the other being left plain. The head, attached separately, is in the round. The body of a youth lies on its back, occupying the full length of the boat. The l. hand grasps a rope or handle fastened to the gunwale, which is decorated with an incised pattern of crosses. The lower part of the body is now missing, together with a good deal of the boat itself towards the prow end. The end of the body wrapping, turning up and backwards over the feet, is preserved. The bottom of the boat is hollow. The representation is probably of a soul crossing the Styx on Charon's boat.
15. (38.1536.) Reclining youth. L. 0.220 m. Ht. (preserved) 0.092 m. Back modelled. Double mould for figure; base made separately. Head and r. arm missing; repaired. Reclines on l. elbow. Torso nude, draped from waist down. R. knee drawn up and bent, l. leg crossed below it. R. big toe extended forward as though in pain (?). Resembles in attitude the 'Theseus' of the Parthenon pediment. Drapery drawn in large folds across legs, akin in style to fifth or fourth century B.C.
16. (38.1520.) A barbarian, probably a Gaul. Ht. 0.105 m. Double mould. Back modelled. Bust and torso only down to the groin: cf. the human part of the Centaur (No. 10). Arms missing. Wears luxuriant beard and moustache and has hair brushed in prominent curling locks at both sides and back of head and on crown, in a style suggestive of a barbarian, e.g., a Galatian or other prince of Asia Minor. Apparently the thighs and legs were cast separately; they have not been identified. There were at least five of these figures from the same mould.
17. (38.1538.) Horse and rider to r. Ht. 0.215 m. Youth wearing short chiton and cloak which hangs behind, riding spirited horse, prancing r., with thick mane elaborately trimmed. Head added, but belongs. Long hair waved and falling in plaits on either shoulder and covered with a veil or kerchief above and behind. Head turned r., facing spectator. A Roman version of the favourite 'horseman' type, popular since the Iron Age. Single mould. Back plain. Another figure from same mould. Cf. No. 18.
18. (38.1601.) Horse and rider to l. Ht. 0.205 m. L. 0.140 m. Repaired. Single mould. Back plain. Youth seated on prancing horse to l., and wearing conical Phrygian cap. His l. hand holds the reins. Horse has wavy mane. Cf. No. 17.
19. (38.1548.) Rider on camel. Ht. 0.155 m. Hole in chest. Repaired. Single mould. Back plain. Camel to r.; figure seated, nearly facing, either astride or with l. leg raised on saddle. Rider is a plump youth, with thick, plaited hair falling on to his shoulders. L. hand holds reins. The impression is blurred, either owing to a worn mould or carelessness in execution.
20. (38.1582.) Aphrodite. Ht. 0.325 m. Repaired; head, both hands, and l. foot missing. Double mould. Back well modelled. Aphrodite stands, nude except for necklace with brooch, bracelet and anklets, resting on r. leg. She is of sturdier build than, e.g., No. 21. She holds up something, probably an apple (cf. Nos. 21 sq.) in r. hand. L. arm bent upwards from

elbow. This figure, and the series of 'apple-holding' Aphrodites which follow, all owe something to the Aphrodite of Melos. Body from same mould as 38.1586 (?), not here published.

21. (38.1579.) Aphrodite holding apple. Ht. 0.367 m. Repaired. Double mould. Back modelled. Aphrodite stands, nude, facing, resting on r. leg. Both arms outstretched; in r. hand an apple, in l. an unknown object. The hair left unfinished was intended to be completed in paint, as on Nos. 13, 61. Another figurine from same mould.
22. (38.1584.) Aphrodite holding apple. Ht. 0.268 m. (excluding r. hand). Repaired. Head, r. leg from above knee, and l. foot missing. Double mould. Back modelled. Aphrodite stands, nude except for appliqué necklace with brooch, and bracelets, resting on l. leg. She holds r. hand up towards head (missing), grasping some object, apparently the handle of a mirror. In the fingers of her l. hand, held downwards from her partly extended l. arm, she holds an apple. Body apparently from the same mould as 38.1581 (not published here), but r. arm (added separately) has a different pose.
23. (38.1558.) Aphrodite half draped. Ht. 0.191 m. Head, arms, and feet missing. Repaired. Double mould. Back modelled. Torso nude; himation draped around thighs and falling in folds to feet. Similar in pose and style to Aphrodite of Melos, also to No. 26, from which we may reconstruct the pose. Cf. A. W. Lawrence, *Classical Sculpture*, pp. 307-8.
24. (38.1591.) Aphrodite. Ht. 0.340 m. Repaired; hands, feet, and part of chest and r. side missing. Double mould. Back modelled. Aphrodite stands, nude except for bracelet, resting on r. leg. Arms bent and extended. Hair waved and parted down centre, gathered in a small knot at back, and crowned by a stephane, from which a fillet ending in ribbons descends to shoulders, with loose tresses hanging down in front.
25. (38.1550.) Nude Aphrodite. Ht. 0.292 m. Double mould. Back modelled. Repaired. Stands, facing, with apple held forward in r. hand; l. arm, with hand missing, bent upwards from elbow. Armlet on either arm above elbow, and bracelet on either wrist. Stands resting on r. leg, with l. bent at knee. Hair done in wavy style and parted in centre, above which a knot. On top of head a stephane, and at back, above neck, hair tied in a 'bun'. From ears to waist run two ridges, crossing between the breasts. These represent 'periammata', i.e. strings of jewels or strips of cloth as are sometimes depicted on figures of Eros on fifth- and fourth-century Greek vases; cf. No. 26 and 38.1595 (not published here), and Perdrizet, *Terres cuites grecques d'Égypte*, No. 8, Pl. III, 2. The style and pose of the figure are faintly archaistic, and suggest, especially in the treatment of face and hair, a reminiscence of the Ionic style Korai from the Acropolis of Athens.
26. (38.1557.) Aphrodite with apple. Ht. 0.277 m. Double mould. Back modelled. Stands facing, supported on l. leg, the r. slightly advanced and bent at knee. Wears himation draped around her thighs and falling to her feet, and hanging in a loop in front of pubes, an arrangement akin to that of the Aphrodite of Melos; cf. No. 23. The upper part of body is bare except for raised lines representing 'periammata', i.e. strings of jewels or strips of cloth, such as are sometimes depicted on figures of Eros on fifth- and fourth-century Greek vases; cf. No. 25 and 38.1595 (not published here), and see on No. 25. These lines run from shoulders to hips, crossing between the breasts, where they are fastened in a sort of clasp. R. hand, bent forward, holds an apple; l. is bent upward from the elbow, with hand missing. Bracelet and armlet on either arm. Her hair is waved and parted, and done in a knot at back. On top of head a stephane. Locks of hair fall on to either shoulder.
27. (38.1551.) Nude Aphrodite. Ht. 0.225 m. Restored. L. side and back mostly missing. Single mould. Back plain. Stands facing, supported on l. leg, on rounded, modelled plinth, on which traces of red paint. R. hand placed on pubes and l. on breasts. R. leg rests against

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- a tree-trunk, on which hang her clothes, in imitation of those marble statues in which such a support was necessary. Hair falls in locks upon shoulders. Stephane on top of head.
28. (38.1561.) Aphrodite, standing. Ht. 0.222 m. Repaired. Probably single mould. Back faintly modelled, apparently by hand. Aphrodite stands on pedestal, supported on l. leg. R. hand holds himation at pubes, falling down so as to cover r. leg; l. leg is nude, like the rest of body. L. arm rests on a column or tree (?), against which she is leaning. Stephane on head. Hair falls in locks on to either shoulder. Poorly modelled. From same mould as 38.1562 (not published here).
 29. (38.1583.) Aphrodite in pudic attitude. Ht. 0.271 m. Double mould. Back modelled. Head and feet missing. Aphrodite stands, nude, resting on l. leg. R. arm raised towards head (missing); l. hand placed to conceal pubes, in the familiar manner of the many Aphrodites of the Capitoline and other types.
 30. (38.1563.) Aphrodite on square pedestal. Ht. 0.243 m. Repaired. Single mould. Back plain. Aphrodite stands, nude, on a square pedestal, supported on l. leg, against which she holds drapery or a cloth with l. hand. R. arm rests on a column (?). Hair frisure rather elaborate. Stephane on head. A long lock of hair (?) or fillet falls down on l. shoulder. Most of face and neck missing.
 31. (38.1554.) Aphrodite putting on girdle. Ht. 0.254 m. Repaired. Single mould. Back faintly indicated by hand. Aphrodite stands nude, facing, on rounded plinth. Supported on r. leg, and leaning with l. against a rock (?) over which her clothes are thrown. With both arms held sideways from the elbows which rest on her hips she grasps a girdle (στρόφιον) or brassière in both hands and binds it around below the breasts. On her head a stephane, on wrists bangles, and anklets on legs. Three others from same mould. For the subject of Aphrodite 'mettant le στρόφιον', cf. Perdrizet, *op. cit.*, No. 10, Pl. X, 2.
 32. (38.1560.) Aphrodite with himation over head. Ht. 0.250 m. Repaired. Single mould. Back plain. Aphrodite stands, nude, on a pedestal, resting on l. leg, with hands held up at her shoulder supporting her himation above and behind her head like a nimbus. Beside her legs at either side is a dolphin head downwards. On her head a stephane. Features throughout are poorly modelled. The whole pose suggests a figure standing in front of a shrine, like, e.g., the type of Gallo-Roman Venus in a shrine. The arrangement of the himation with its strong folds over the head is suggestive of a conch. At the same time the dolphin suggests Aphrodite rising from the waves. Another example of confusion of motifs!
 33. (38.1599.) Aphrodite, seated. Repaired; abdomen, r. leg, l. hand, and l. foot missing. Single mould, apparently, for torso. Back faintly indicated by hand. Aphrodite, seated, nude except for necklace with pendant and bracelets; leaning slightly to r., with l. leg crossed over r. and fold of flesh above abdomen. R. arm held downwards, grasping something, l. bent across body. Head bare, with no indication of hair, which was probably intended for indicating in paint.
 34. (38.1564.) Reclining female. L. 0.320 m. Ht. 0.110 m. W. 0.140 m. Head, r. arm, and both feet missing. Repaired. Single mould for figure. Separate mould for couch (cf. No. 15) to which figure was affixed by handwork. She reclines on her l. side on a large couch, leaning on l. elbow. R. knee drawn up and l. leg crossed below it. Upper part of body nude, himation draped round l. arm. L. hand plays idly at front edge of couch. The torso is finely modelled. There is a hole in the upper side of r. knee where some object, perhaps connected with the r. hand, was inserted.
 35. (38.1511.) Figure of Eros sleeping. L. 0.184 m. Eros, nude, reclining on l. side, his head resting on r. hand, which is placed on l. shoulder. Both legs drawn up, the r. being crossed over the l. Face slightly upturned. Thick matted hair, and an armlet and wristlet on r. arm.

Most of back and r. side missing, and restored. Single mould for body; legs, head added separately. L. side plain and flat. The subject was a favourite one, like that of a sleeping Hermaphrodite. The original may date from the early second century B.C. or before, and was popular with the Pergamene school. Cf. Lawrence, *L.G.S.*, Pl. 41 (*b*) and p. 23; and a marble version from the Agora at Athens, T.L. Shear, in *AJA*, XLII (1938), Fig. 11 and p. 9.

36. (38.1506.) Figurine of Eros. Ht. 0.215 m. Double mould. Back modelled. The boy Eros, nude, standing with weight resting on l. leg, r. slightly bent at knee. Arms are held forward and away from body, as though about to receive someone. Bracelet on r. wrist. Wings are broken away. L. leg missing below knee. Thick hair falling in curls at back and rising to a ridge or plait on crown of head.
37. (38.1507.) Figurine of Eros. Ht. 0.158 m. Double mould. Back modelled. The boy Eros, nude, with legs wide apart in the act of riding (?). His hands are held out and forward as if holding reins. His wings are broken off and missing, but were apparently spread. His hair, very thick and matted, is done into a top knot on the crown of his head.
38. (38.1510.) Figurine of youth. Ht. c. 0.405 m. Repaired. Double mould, which included the head. Back modelled. Fore part of trunk and crown and back of head missing; also r. arm and l. hand. Nude. Stout and heavily built, especially in legs. R. arm was outstretched, l. held downwards, but slightly away from body. Rests on both legs, the r. being in front of l. Hair thick and matted. Upper part of trunk and head turned slightly to r. Anklet around both ankles. Despite the heavy build the statuette is suggestive of Eros or Adonis or some boyish figure; cf. No. 39.
39. (38.1515.) Fragment of boy's head. Ht. 0.080 m. L. half of head only. Thick, rolled hair. Broken and repaired. For the rest of the figure, cf. No. 38. Cf. Breccia, *Monuments de l'Égypte gréco-romaine*, Tome II, Fasc. ii (*Terrecotte*), p. 42, Nos. 224, 225, and Pl. LXXX, for two very attractive heads of a similar style and type.
40. (38.1504.) Nude male figurine. Ht. (preserved) 0.206 m. Repaired; head missing. Double mould. Back modelled. Possibly Hercules. Rests on r. foot, the l. being set back slightly. L. arm bent, r. arm held down and slightly forward, originally held some object. A chlamys over l. shoulder and around l. forearm.
41. (38.1616.) Head of Satyr. Fragment of figurine, probably same as No. 42. Horns and beard of goat, and thick, curly hair. This type of Satyr may derive from a Pergamene source. It is known as early as c. 100 B.C. Cf. the group in Athens (Nat. Mus.) of Aphrodite and Satyr from Delos, dedicated by a merchant of Beirut, Lawrence, *L.G.S.*, Pl. 63.
42. (38.1632.) R. leg of Satyr. Ht. 0.149 m. Double mould. Back well modelled. Includes buttocks and r. leg to above foot. Covered with hair. Probably from same figure as No. 41.
43. (38.1631.) Relief of the Three Graces. 0.111 × 0.097 m. The Three Graces in relief within an incised circle. Eros flying at l. At foot of central figure a dolphin (?). The piece formed part of a closed vessel, perhaps an ampulla, having the medallion on the exterior. This representation of the well-known group of the Three Graces at Naples is one more instance of the taste for reproducing the standard works of classical sculpture displayed in this collection. The original from which this favourite group was derived has been thought to have been a painting by some Greek master of about mid-fourth century B.C. The Graces could have been represented nude any time after the Aphrodite of Praxiteles. Many copies or adaptations of the group were made throughout the Hellenistic and Roman periods, of varying degrees of merit. An outstanding example of high artistic quality is the Aphrodite Anadyomene found at Cyrene in 1913, now in Rome, and known generally as the 'Aphrodite of Cyrene'; this statue is an adaptation of one of the Three Graces, with a slight change of motif. Two groups of the Graces, as well as the Aphrodite, were found in the Thermae at Cyrene, which was

restored and decorated with statuary (some taken from older buildings) by Hadrian. This was appropriate enough since Cyrene was, as Bagnani noted (*JHS*, XLI, p. 234), ὁ τῶν χαρίτων λόφος' (Kallimachos, fr. 266, quoted in Schol. Pindar, *Pyth.* V. 31). It is clear, therefore, that the subject was a popular one in the first half of the second century A.D.; and the present piece helps to show that Jerash was, in the Trajanic period, linked with the main current of Imperial artistic activity. Cf. Bagnani, *JHS*, XLI (1921), pp. 232 ff.; E. A. Gardner, in *JHS*, XL (1920), pp. 203 ff., and Pls. IX, X (Aphrodite of Cyrene); E. v. Mercklin, in *Arch. Anzeiger* 1928, col. 466-8, No. 151 and Figs. 177, 178; id., *Führer durch das Hamburgische Museum für Kunst und Gewerbe*, II, 1930, *Griechische und Römische Altertümer*, Taf. XLVII, 1 (reproduction of the Three Graces on a lead sarcophagus of the third century A.D. from Beirut); M. Chéhab, in *Syria*, 1935, Pl. XIII, 27 (the Three Graces on a lead sarcophagus, also from Beirut); Walters, *B.M. Cat. of Lamps*, No. 1210 (Pl. XXXIV: the Three Graces standing on an altar); Winter, *Hellenistische Skulptur (Kunstgeschichte in Bildern)*, p. 380, Fig. 1 (group of the Three Graces in marble at Siena).

44. (38.1502.) Dionysus. Ht. 0.250 m. Repaired. Single mould. Back slightly modelled by hand. Youthful Dionysus standing on a plinth, facing, wearing himation over left arm and lower part of body; his l. hand rests on sceptre or thyrsos and in his r. he holds down a cup (?) towards a panther or a dog seated below r., with head turned up. Dionysus is beardless. His hair is parted and waved and falls in several locks over either shoulder. It is interwoven with a wreath of vine-leaves and bunches of grapes. The pose, with Dionysus holding down something towards the panther, clad in Greek himation and resting his l. hand on a thyrsos, is reminiscent of several archaic Attic stelai, on which the deceased is represented feeding, e.g., a grasshopper, to his dog. The influence of widely different periods is evident in this figurine.
45. (38.1573.) Kore (Persephone). Ht. 0.232 m. Repaired, especially at back. Back plain. Single mould. Back and crown of head missing. Stands, facing, supported on r. leg, clad in long chiton and himation, on summarily rounded pedestal. R. hand holds upper part of long torch, whose lower end rests on the pedestal. L. hand, falling down by her side, holds an object unknown and partly broken away. Hair parted from centre into wavy folds at either side, and falls into ringlets on shoulders. Cf. the statue of Kore from Sebastia, 32.2485 (third century A.D.) in a similar pose (J. W. Crowfoot, *PEF QSt*, LXV (1933), Pl. II, and p. 71).
46. (38.1614.) Head of negro. Ht. 0.055 m. Most of r. side of face missing. Fragment of figurine. Plump face, thick curly hair, high retreating forehead, flat nose, and thick lips. For another negro's head from this group, cf. No. 47.
47. (38.1925.) Head of negro. Red terracotta. Ht. 0.045 m. From male statuette. With bald head, snub nose, wide, flat nostrils, plump cheeks, and projecting ears. Mould made in two halves, the junction down centre of forehead and face being very clear owing to imperfect shaving away of the overlapping edges. Cf. Robinson, *The Terra-cottas of Olynthus* (Pt. IV of *Excavations at Olynthus*), pp. 87-9, Nos. 405-8, and Pls. 45, 47. For another negro's head from this group, cf. No. 46.
48. (38.1615.) Female head. Ht. 0.040 m. Double mould. Fragment of figurine. Pupils of eyes hollowed out. Hair parted and waved and fastened in a symmetrical knot on crown of head, and in a small knot at nape of neck. Wears a stephane.
49. (38.1609.) Female bust. Ht. 0.085 m. Double mould. Bust includes shoulders. Erect and facing. Hair done in precise rolls, parted down centre and fastened in a knot at nape of neck. A stephane on crown of head. Some locks of hair fall down on to shoulder.
50. (38.1532.) Priest or Orator. Ht. (preserved) 0.185 m. Plain behind. Single mould. Standing on pedestal, draped in toga with strongly emphasized vertical and horizontal folds, below which the feet appear. Grasps scroll in l. hand, at his side. Head missing.

51. (38.1686.) Phallus. L. 0.277 m.± . Single mould. Back plain. Broken, incomplete, partially repaired. Covered with a red slip. Showing in relief, above, head of satyr, facing, with raised eyebrows, snub nose, small mouth with parted lips, projecting ears, and thick beard in separate curls; wreath of ivy leaves on bald head. Nike standing, facing, with wings outspread, wearing long chiton and himation, placing her hands on her belly. Double knot on head. To her right Eros, winged, standing facing, nude, hands holding wreath over head. To her left Psyche (?) standing l. with himation wrapped round lower part of her body and held with her left hand.
52. (38.1687.) Fragment of phallus. 0.131 × 0.062 m. Three erotic groups amongst vine-leaves, vine-tendrils, and grapes. The phallus is of the same type as No. 51.
53. (38.1633.) Offering stand. 0.158 × 0.136 m. Partially repaired. Single mould. Back plain. Columns added separately. Female bust, draped and wearing himation over head, in high relief, in frame composed of two spirally fluted columns with circular bases and Corinthian capitals. On head of bust rests a moulded hemispherical bowl. Front part alone modelled. Hollow, with hole in back. This figure is clearly copied from Palmyrene sculpture, where such a veil on the head and arrangement of the drapery are usual, especially in the first half of the second century A.D. Cf. Ingholt, *Studier over Palmyrensk skulptur* (Copenhagen, 1928), Pls. X and XI; Amy et Seyrig, in *Syria*, XVII (1936), Pl. XXXVIII, and p. 243.
54. (38.1598.) Pregnant woman. Ht. (preserved) 0.220 m. Repaired; r. arm, l. hand, and head missing. Double mould. Back modelled. Grotesque steatopygous figurine. She stands, on a rounded pedestal, nude, with greatly distended abdomen, and swollen legs, placing hands on thighs. Cf. No. 55.
55. (38.1517.) Grotesque nude of pregnant woman. Ht. 0.190 m. Double mould. Back modelled. Head missing. The r. leg has been restored; feet are missing. Nude. The woman is suffering from 'chronic eversion of the uterus (falling of the womb)' according to a medical opinion. Her hands are placed on her distended abdomen. Cf. No. 54.
56. (38.1518.) Dwarf. Ht. 0.141 m. Single mould. Back slightly modelled by hand (?). Head missing; also r. breast, part of r. arm and back. He is squatting on some seat (?), nude, l. elbow resting on some support. Legs are squat and stumpy. L. hand placed below l. breast; r. hand rests on thigh and holds a curved knife (?) or stick. The whole on a rather high base.
57. (38.1523.) Man wearing toga. Ht. 0.255 m. L. side of head and front of r. shoulder and r. arm missing. The body is from the same mould as that of No. 58, the head only, added separately, being different. Double mould. Back modelled. Standing, facing, with feet apart. Wears toga and sandals. A middle-aged man, heavily bearded.
58. (38.1524.) Man wearing mask (tragic actor). Ht. 0.263 m. The body is from the same mould as that of No. 57; the head was added subsequently. Double mould. Back modelled. Standing, facing, with feet apart. Wears toga and sandals. R. arm missing, l. wrapped in toga. He wears on the face a tragic mask with hair clasped by three studs and on it a stephane.
59. (38.1659.) Miniature tragic mask. Ht. 0.074 m. Single mould. Back plain. Smooth-faced, with prominent eyebrows and wide open mouth. Eyes and mouth pierced through. Wearing tall, elliptical head-dress which comes down to neck. Hollow.
60. (38.1603.) Female bust. Ht. 0.220 m. Restored; much of chest and lower face and neck missing. Single mould. Back plain. Three-quarter draped bust on profiled circular pedestal. Hair parted in centre and tied on crown of head in an erect bow; also in a knot at nape of neck, and falls in locks over either shoulder. Pupils of eyes incised. This form of bust, reaching in front to the waist in a kind of rounded tongue on a profiled pedestal, is characteristic of the Flavian period. Cf., e.g., the portrait of Trajan in the British Museum (R. P. Hinks, *Greek*

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and *Roman Portrait Sculpture*, No. 34, 1893, and p. 28; and Strong, *La scultura romana*, II, Fig. 225). Cf. also No. 61 and introduction, p. 4.

61. (38.1611.) Female bust. Ht. 0.165 m. Repaired. Much of back missing. Single mould. Back plain. Three-quarter bust, draped, on circular pedestal. Head turned slightly to her l. Features plump, and chin very full. Top of head smooth; hair probably intended for adding in paint or similar material, as No. 13, &c. Probably from same mould as 38.1621 and 38.1630 (not published here). Two other heads from same mould. Cf. No. 60.
62. (38.1623.) Garlanded bust. Ht. (preserved) 0.120 m. Repaired. Single mould. Back plain. Head missing. Three-quarter bust on rounded pedestal. Three leaves at base of bust; cf. the three-leaved sprig on 38.1604, 38.1605 (not published here). The figure was probably allegorical, and may have represented, e.g., Autumn. Cf. No. 60.
63. (38.1606.) Female bust, Artemis (?). Ht. 0.215 m. Repaired; upper part of head and face missing. Single mould. Back plain. Three-quarter draped bust. Wears tunic, whose end is thrown forward over l. shoulder, and necklace with brooch. Hair parted in centre and done in a roll at back. This shape of bust, including the shoulder and nipples, with or without a pedestal as on No. 60, is of the Trajanic period; cf. No. 60.
64. (38.1607.) Female bust, Artemis (?). Ht. 0.240 m. Repaired; r. side of head largely missing. Single mould. Back plain. Three-quarter draped bust. Wears tunic fastened with brooch on either shoulder, and a kind of baldric diagonally across chest from r. shoulder. Hair parted down centre, tied in an erect bow on crown of head, and done into a knot at nape of neck. Head turned slightly to l. Cf. No. 63.
65. (38.1622.) Male bust. Ht. 0.220 m. Restored; part of neck and breasts missing. Single mould. Back plain. Three-quarter bust; no pedestal. Head turned slightly to r. Hair waved, parted down centre, and gathered in a roll around face. Pupils of eyes incised. The bust may be described as an Apollo type, though the head resembles closely the female ones, e.g. No. 64. Cf. No. 63.
66. (38.1617.) Winged Nike. Ht. (preserved) 0.170 m. Repaired. Front of body below neck, arms and legs entirely missing. Double mould. Back carefully rendered. Fragmentary. Draped in long Doric type chiton with kolpos (only visible at back). Had two wings outstretched behind, of which only the l. survives. Hair waved, parted in centre, gathered in a large bow on crown of head, and tied in a knot on nape of neck.
67. (38.1625.) Female head. Ht. 0.070 m. Double mould. Back of head made in separate mould and affixed. From figurine. Head inclined to l. Hair waved, parted down centre and tied in knot at nape of neck, and in an elaborate bow on crown of head. Tresses fall on shoulder.
68. (38.1612.) Female head. Ht. 0.200 m. Restored; parts of face, neck and hair missing. Double mould. Hair at back, modelled separately. Carefully modelled, with finely chiselled features. Details of eyes incised and pupils rendered by a small hollow within an incised line. This technique began in the first century. An early example is the small plasma head of Agrippina in the British Museum (R. P. Hinks, *Greek and Roman Portrait Sculpture*, No. 26 a). It became commoner, of course, in the second century, and after. Hair waved and parted down centre, and fastened in a knot at nape of neck. It is held in place by a fillet running right around the head and tied in a knot on the crown. There is a parallel in a plastic vase in the form of a child's head from the excavations of the American School at Athens in the Agora, dated to the third century A.D.; this also was made in two moulds, front and back, and then joined. (Cf. T. L. Shear, in *AJA*, XLII (1938), pp. 8-9.)
69. (38.1658.) Tragic male mask. 0.275 x 0.205 m. Repaired. R. cheek and forehead damaged. Single mould. With rich curly hair falling in locks on temples, and drooping moustache,

- thick beard. Eyes pierced through. Possibly representing head of Pan. With holes for suspension. Mouth slightly open.
70. (38.1652.) Grotesque comic mask. 0.190×0.165 m. Broken and partially repaired. Single mould. With large, projecting ears, thick, drooping lower lip, contorted, open mouth, cleft chin, and tumours on bald forehead; eyes, nostrils, and mouth pierced through. Hole in ear for suspending with string.
 71. (38.1656.) Female tragic mask. 0.227×0.150 m. R. side of face missing. Single mould. Fragmentary, partially repaired. Hair waved and parted and forming double knot on forehead. Eyes pierced through. With holes in hair for suspension.
 72. (38.1654.) Female tragic mask. 0.180×0.193 m. Single mould. Fragmentary; repaired but incomplete. The face is smooth, and the mouth wide open. Eyes and mouth pierced through. Head surrounded by an ὄγκος. With holes for suspension.
 73. (38.1655.) Mask of youthful satyr. 0.203×0.195 m. Single mould. Repaired. Projecting ears and snub nose. Eyes pierced through. L. side of forehead damaged. Horns above forehead. With holes for suspension.
 74. (38.1660.) Small comic male model mask. 0.105×0.095 m. Repaired. Single mould. Wrinkled forehead and cheeks. Raised eyebrows, small snub nose, and open mouth. Pupils of eyes indicated by small counter-sunk dots, and hair indicated in relief with incised lines. Mouth pierced through and bordered with incised lines for beard and moustache. Hole for suspension above.
 75. (38.1662.) Small comic model mask of Dionysus or elderly satyr. 0.116×0.114 m. Repaired. Single mould. With diagonal, raised eyebrows, small snub nose, small closed mouth, and projecting ears. Wreaths with vine-leaves and two clusters of grapes on forehead. Heavy beard and thick moustache lightly indicated with wavy incised lines. Rendering of details poor, probably owing to insufficient pressing into the mould. Hole for suspension above.
 76. (38.1663.) Small mask of young satyr. 0.120×0.102 m. Repaired. L. ear missing; chin damaged. Single mould. Smooth faced, with small snub nose, high cheek-bones, closed mouth, and projecting ears. Thick, curly hair in locks on forehead and above ears. Red paint on mouth and ears.
 77. (38.1664.) Small male mask. 0.150×0.073 m. Single mould. Broken and incomplete. With slanting, raised eyebrows, small snub nose, small, closed mouth, and long shaggy beard and moustache.
 78. (38.1670.) Small female model mask. 0.092×0.087 m. Single mould. With smooth face, small nose, and small parted lips. Hair waved and parted. Hole above forehead for suspension. Pupils of eyes incised. Another example from same mould.
 79. (38.1668.) Small tragic male model mask. 0.109×0.105 m. Broken and repaired. Incomplete. With hole for suspension. Single mould. With raised eyebrows, and serpentine and knotted locks. Red paint on mouth, nostrils, and hair. Hair parted precisely in centre of forehead, leaving a triangular brow exposed. Two short parallel lines incised horizontally on forehead.
 80. (38.1666.) Small female mask. 0.103×0.103 m. Broken and incomplete. Single mould. Hair waved and parted. Above forehead a fillet with grapes at either end, as frequently worn by Dionysus at this period. Knot on crown of head. Triangular 'Praxitelean' forehead. Hole for suspension on top. Splash of red paint on left side of mouth. Eyes indistinct. Very classical treatment.
 81. (38.1667.) Small female mask. Ht. 0.103 m. Broken and partially repaired. Incomplete.

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- Single mould. Similar to No. 80. Probably from same mould, but differing in details, added subsequently. Indistinct, because insufficiently pressed into mould.
82. (38.1674.) Mask of bull. 0.132×0.100 m. Broken and partially repaired. R. horn and ear missing. Single mould. With small projecting ears and small horns. Hole above for suspension. There is an almost identical one in the Museum (No. I. 5711), purchased some years ago from a fellah, of unknown provenance.
 83. (38.1675.) Mask of ram. 0.122×0.090 m. Horns curved round ears. Wool rendered by dots. Nostrils incised. Hole above for suspension. Broken and repaired. R. side of face partly missing. Single mould.
 84. (38.1634.) Plaque or antefix with female bust. Artemis or Atargatis. 0.091×0.090 m. Single mould. Female bust, draped, in relief, wearing fillet, which forms high double knot on crown of head, and stephane; set in a frame of acanthus leaves. At either side of head, resting on shoulder, an object resembling a dolphin (?), one of whose heads (?) is seen on figure's right shoulder. Holes above and at side for attachment. Lower l.-hand corner (of figure) missing. Perhaps a pair with No. 85, e.g. Helios and Artemis, or Hadad and Atargatis? Another example from same mould.
 85. (38.1636.) Plaque or antefix with male bust. Helios or Hadad? 0.102×0.097 m. Broken, rather worn. Bust draped and radiate, surrounded by acanthus leaves. All in relief. Only front part modelled. With holes for attachment. Cf. No. 84.
 86. (38.1637.) Plaque or antefix with head of Medusa. 0.081×0.102 m. Broken. Head of Medusa, in relief, facing. Hair richly waved in snaky locks down either side of the face, with three locks tied into a knot above forehead. Surrounded by acanthus leaves. With holes for attachment. The chubby, smooth face with contrasting heavy locks of hair recalls the Medusa heads on sarcophagi.
 87. (38.1650.) Eagle. 0.260×0.192 m. Repaired, l. leg missing. Back hollow and plain. Separate moulds for head, wings, and legs. Standing half r., head turned r., with outspread wings. The eagle was a favourite symbol in early Imperial times. It is common on, e.g., coins of Antioch in the first and second centuries A.D. (*B.M. Cat. Coins, Galatia*, Pls. XXI, 8, 9; XXII, 2, 8, 9; XXIII, 1, 5, 7, 8, &c.); on lamps (e.g. Loeschke, *Lampen*, Taf. IV, 329, 651, 330; XIII, 280); and in sculpture (e.g. a Palmyrene altar in the Capitoline Museum at Rome, Cumont, in *Syria*, IX (1928), Pl. XXXVIII, pp. 101 ff.). In the last example the eagle with spread wings supports the Palmyrene sun-god, which recalls the figure of the sun-god on some of the lamps in the present hoard from Jerash, e.g. 38.1806, 38.1807 (not published here).
 88. (38.1676.) Askos in form of kneeling camel. 0.103×0.155 m. Broken and repaired. Double mould. With loop handle joining camel's hump to rim of spout behind neck. Covered with red slip. Mouth pierced through into neck of vessel.
 89. (38.1677.) Askos in form of cock. 0.105×0.138 m. Broken and repaired. Double mould. With loop handle joining cock's tail to rim of spout behind neck. Covered with a red slip. Mouth pierced through into neck of vessel. Feathers on body rendered with small crescent-shaped incisions, and tail with deeply incised lines. Legs not represented.
 90. (38.1679.) Askos in form of kneeling ram. 0.103×0.125 m. Broken and incomplete. Double mould. Horns twisted round ears. Large spout of vessel behind neck. Fleece carefully indicated.
 91. (38.1680.) Figurine of dog. L. 0.167 m. Tail, forelegs and lower parts of hind legs, missing. Double mould. A saluki or Arab greyhound in running attitude, with mouth open, wearing collar round neck. Hole in belly and below tail.
 92. (38.1684.) Figurine of lioness. Ht. 0.114 m. Broken and repaired. L. foreleg partly missing. Double mould. Seated on her hind legs with tail curled below her. Mouth open as if roaring.

93. (38.1678.) Figurine of seal or dolphin (if reversed). L. 0.141 m. Broken and repaired. Double mould. Hole in top of head. Tail droops downwards.
94. (40.1590.) Base for figurine. 0.245 × 0.120 × 0.030 m. Semicircular in plan. For a reclining figure (cf. No. 34). Decorated with rough diamond-shaped incisions around curved edge and straight lines along straight edge. In the top and around the edges are a number of holes, probably to allow the escape of expanding gases during the baking. These holes were pierced by poking a piece of cane through, as is clear from the markings made on the underside of the base. The figurine would be attached to the base by pressing with the fingers, as can be seen from No. 34. During the process the above mentioned holes would be filled up. The joining would most easily be done while both pieces were in leather-hard condition; but this and the three following bases have clearly been baked before joining to any figure. Was this intentional?
95. (40.1577.) Base for figurine. 0.148 × 0.070 × 0.060 m. Broken and partly missing at one side. Rectangular in plan. For a reclining figure. With stepped mouldings around top and foot. Cracked down one side during baking. Apparently cast in three sections, two of one large and one short side each, and the top, which were later joined by hand. The two corners where the joins were made have been roughly pared down with a knife. See No. 94.
96. (40.1572.) Base for figurine. Diam. 0.075 m. Ht. 0.060 m. Cast in two moulds, with a vertical junction. Pieces broken away at opposite sides of the top. Circular in plan. For a standing figure. With mouldings around top and foot. See No. 94.
97. (40.1570.) Base for figurine. 0.050 × 0.050 × 0.035 m. Cast in two moulds, joined diagonally across top, which is pierced with a hole in centre. Square in plan, with plain sides. For a standing figure. See No. 94.
98. (40.1573.) Model altar. 0.070 × 0.070 × 0.080 m. Base missing. In form of a hollow stoup or basin on pedestal. Around rim of altar eight pointed 'horns', cut with a knife: of which one is missing and one damaged. Upper part including 'horns' painted black inside and out. The complete form of the altar is well illustrated in a bronze one in the Museum (of unknown provenance) here reproduced (No. 98 a). This is a further instance in addition to the 'metallic' lamps, Nos. 116 sqq., of the copying of bronze originals in pottery in the present group.
99. (38.1693.) Conch head of niche or exedra. 0.120 × 0.222 m. Broken and repaired. Back plain. Another example (38.1692, not published here) from same mould.
100. (38.1691.) Pedestal bowl. Ht. 0.240 m. D. 0.190 m. Broken and repaired. Bowl hemispherical and fluted, and standing on spirally fluted column resting on circular base. Column hollow.
101. (38.1694.) Mould for disc. Plaster. 0.106 × 0.068 m. Fragmentary, for a disc somewhat as No. 102, with a similar ivy-leaf scroll around edge. Flying bird towards centre. On back some Greek graffiti.
102. (38.1690.) Disc or lid. D. 0.106 m. Broken and repaired. Ivy-leaf pattern in relief. In centre hemispherical knob surrounded by raised ring with dots. Cf. No. 103.
103. (38.1813.) Disc fragment. 0.072 × 0.036 m. Part of head of Zeus Ammon to l., missing below mouth. Row of dots around edge. Cf. No. 102.
104. (38.1641.) Column. Ht. 0.267 m. Repaired. Double mould, the two halves joined down centre. With Corinthian capital and moulded circular base in two steps. Lower third of column plain, upper two-thirds fluted, like many of the columns in the streets of Jerash itself. Probably supported a shrine or similar model building. Hollow.
105. (38.1688.) Fragment of shovel. 0.110 × 0.070 m. Back plain. Single mould. Probably for ceremonial use. The handle, at its junction with the shovel, ends in a double volute resembling an Ionic capital.

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106. (38.1698.) Four-petalled rosette. D. 0.049 m. Spherical pistil in centre. With four holes for attachment. Others from same mould. See No. 107.
107. (38.1701.) Mould for making rosettes. Limestone. D. 0.051 m. Four-petalled, with hole in centre for reproducing pistil. Remains of red terracotta in hole. The rosettes were made flat on the mould, and afterwards the petals pressed forward to form a cup.
108. (38.1702.) Six-petalled circular rosette. D. 0.080 m. Each petal subdivided into two; spherical pistil in centre. Three holes for attachment.
109. (38.1696.) Head of baluster (?). Ht. 0.044 m. Divided into eight segments by grooves. Hollow. Comes to a point above. Reproduction in miniature of the head of a chancel rail post.
110. (38.1716.) Plain button. D. 0.023 m. Hemispherical, with semicircular pierced loop for attachment. One example of many found.
111. (38.1708.) Rosette button. D. 0.025 m. Eight-petalled, with pistil in centre. With pierced semicircular loop for attachment. One example of many found.
112. (41.432.) Spout of 'lamp-filler'. L. 0.015. D. 0.022 m. Roughly circular. Has been made separately and attached to a vessel of the 'lamp-filler' type, also known as 'feeding-bottles', which occur since the fifth century in Greek pottery. Cf. Loeschcke, 'Keramische Funde in Haltern', in *Mitteilungen der Altertums-Kommission für Westfalen*, Vol. V (1909), Abb. 14, 4 and p. 202, type 32.

LAMPS (Pls. VII-IX)

113. (38.1920.) Lamp. 0.090 × 0.055 m. Corrugated around discus. Covered with black slip over upper surface, extending to under-side of nozzle. See No. 114.
114. (38.1921.) Lamp. 0.075 × 0.050 m. Delphiniform. Faintly corrugated around discus. Entirely covered with black slip. The impression is blurred. The two lamps 113, 114 are examples of the survival of a Hellenistic form into Roman times. Such Hellenistic types are found even into the fourth century A.D. Cf. Waldhauer, *Tonlampen*, p. 9, and Taf. X, e.g. 108, 114, 115 (from South Russia); Gallig, *ZDPV*, XLVI (1923), p. 17, Typus f, Taf. III, 8. Hitherto, such survivals have been best known from Egypt: cf. Petrie, *Roman Egypt*, Pls. LIX, LX, *passim* (third-fourth century A.D.). The present two examples show that the type existed also in Syria-Palestine.
115. (38.1764.) Lamp. L. 0.130 m. Ht. 0.075 m. In form of a fir-cone. With three loops for suspension. Nozzle has a double volute, across which is stamped in relief the name of the maker ΚΤΕΦΑΝΟΣ. The nozzle grows out of a vine-leaf. There is a break at the upper end, where the filling-hole should be. At the end also a vine-leaf hangs downwards. The form is unique in the present group, and apparently also in Trans-Jordan and Palestine. Cf. Walters, *B.M. Cat. of Lamps*, No. 33, with Pl. I (of bronze). In Köln are some fir-cone lamps by FIRMA of the last quarter of the first and the second century A.D.
116. (38.1720.) Lamp. L. 0.220 m. W. 0.085 m. Ht. (body) 0.055, (with handle) 0.155 m. Pear-shaped body of dark grey clay, covered with black metallic slip. Disc-shaped fluted base. Semicircular nozzle. Three filling-holes, two circular and one V-shaped. C-form handle ending in calyx from which emerges a lion's head. Small hole in back of handle and in narrow part of body. Nozzle corrugated fan-wise below. Broken and restored; parts missing at sides and above. Cf. Loeschcke, *Lampen*, pp. 276, 340, Abb. 22, and n. 365, Taf. XVI, 1080; Broneer, *Corinth*, Vol. IV, Part II, *Terracotta Lamps*, pp. 73 ff., Pls. VII-IX; Walters, *B.M. Cat. of Lamps*, Nos. 85, 95, 851, &c.; Waldhauer, *Tonlampen*, Taf. XXII, XXIII; *Notizie degli Scavi*, 1921, p. 458 and Fig. 19.

117. (38.1728.) Lamp. L. 0.195 m. W. 0.077 m. Ht. (body) 0.037, (with handle) 0.118 m. Broken and repaired. Pear-shaped body of dark grey clay covered with black metallic slip. Disc base, faintly fluted. Semicircular nozzle. One pear-shaped filling-hole. C-form handle ending in calyx from which emerges a horse's head. Small hole in narrow part of body. A line of dots around upper surface, following the outline of body, encloses filling- and wick-holes. Nozzle below corrugated fan-wise. See No. 116.
118. (38.1727.) Lamp. L. 0.180 m. W. 0.075 m. Ht. (body) 0.035, (with handle) 0.137 m. Broken and restored. Pear-shaped body of dark grey clay covered with black metallic slip. Disc base, faintly fluted. Semicircular nozzle. One pear-shaped filling-hole. C-form handle, to upper end of which is attached a human mask with heavily curled hair in three tiers. Line of dots around upper surface, following the outline of body, encloses filling- and wick-holes. Nozzle below corrugated fan-wise. See No. 116.
119. (38.1734.) Lamp. D. 0.180 m. Ht. (of body) 0.035 m. Handle broken and partly missing. Circular, with seven nozzles. Dark grey clay with black metallic slip. Handle at back in form of vine-leaf, set at an angle of about 45° to the horizontal. All the nozzles are flanked by volutes. Filling-hole in centre, with flutings around. Ring base. See on No. 116.
120. (38.1741.) Lamp. 0.200 m. (between nozzles). Ht. 0.045 m. (including loops). One nozzle repaired. Triangular, with three nozzles. Dark gray clay with black metallic slip. The nozzles are flanked by long volutes. Three loops for suspension around filling-hole, which is fluted. Ring base. See on No. 116.
121. (38.1719.) Lamp. 0.165 m. (between nozzles). Ht. 0.050 m. Broken and repaired. Triangular, with three nozzles. Dark grey clay with black metallic slip. Each nozzle is contained by two volutes which emerge from the mouth of a young satyr with curly locks, which intermingle and surround the filling-hole. Nozzles are corrugated beneath. Between each pair of satyr heads, near the base of the lamp, is a loop for suspension, three in all. Underneath, outside the ring base, are vine-leaves. Fluted filling-hole. Ring base, within which the letters A I are in low relief. These same letters occur also on Nos. 129 and 169 and other lamps in the group. They may indicate the name or number of the individual worker in the factory who made the lamps. This identical combination of letters does not seem to have been reported elsewhere. See on No. 116.
122. (38.1743.) Lamp. L. 0.253 m. W. 0.100. Ht. (with loops) 0.052 m. Repaired. Dark grey clay with black metallic slip. Two nozzles facing opposite ways about a central filling-hole, and flanked by long volutes, whose terminals are continued downwards and almost meet on the base underneath. Beneath either nozzle is a human face, set in thick, wavy hair, with triangular beard (perhaps representing Osiris?). Cf. No. 130. Two loops for suspension. Ring base. See on No. 116.
123. (38.1749.) Lamp. L. 0.220 m. W. 0.098. Ht. (with loops) 0.047 m. Repaired. Dark grey clay with black metallic slip. Two nozzles, facing opposite ways, about a central filling-hole, and flanked by long volutes, whose terminals are continued downwards and almost meet at the base underneath. Similar to No. 122, except that the nozzles are plain beneath, and the lamp is slightly smaller. Two loops for suspension. Ring base. See on No. 116.
124. (38.1746.) Lamp. L. 0.138 m. W. 0.072 m. Ht. (with loops) 0.039 m. Filling-hole and centre of base broken. Dark grey clay with black metallic slip. Two nozzles, facing opposite ways about a central filling-hole. The nozzle-volutes as on Nos. 122 and 123 are absent, but the volute terminals in a debased form remain and are continued downwards to the underside of the lamp as on those with the complete volutes. This lamp thus forms the third in a series of diminishing size beginning with the two preceding. On the under-side of either nozzle is a human face, set in thick rolls of hair as on No. 122. Ring base. See on No. 116.

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125. (38.1763.) Lamp. L. 0.115 m. W. (across nozzles) 0.098 m. Ht. (of body) 0.032, (incl. handle) 0.098 m. Circular. Handle broken away and reattached. Dark grey clay with black metallic slip. Two nozzles, set at an angle of 60°, and flanked by volutes, whose terminals are continued around underneath. Handle in form of vine-leaf, set at an angle of 45° to the horizontal, and turning over forwards at top. Fluted ring-base. For similar shapes cf. Petrie, *Memphis I*, Pl. XLVII (below), dated (by associated pottery) to 'about 200 A.D.' This appears to be some half-century or more too late for the type, but Petrie comments, 'the designs may well be copies of moulds of the time of Hadrian', *loc. cit.*, p. 14. This would virtually agree with our dating here. Cf. also Petrie, *Roman Ehnasya*, Pls. LIV, LV. See on No. 116.
126. (38.1756.) Lamp. L. 0.105 m. W. 0.065 m. Ht. (body) 0.035, (with handle) 0.078 m. Dark grey clay with black metallic slip. Single nozzle, flanked by debased volutes, which are carried down to under-side of body. Leaf-form handle, set at angle of 45° to horizontal, and plain except for two inward-turning volutes in low relief, springing from a common central ridge. Filling-hole fluted. The nozzle is plain below. Fluted ring-base. See on No. 116.
127. (38.1761.) Lamp. L. 0.085 m. W. (across nozzles) 0.059 m. Ht. (body) 0.025, (with handle) 0.067 m. Circular. Back of handle broken away. Brownish-red clay, with patches of a dark slip around the nozzles. Two nozzles set at an angle of 60°, and flanked by volutes. Leaf-form handle set vertically and pierced with a hole through centre. Plain, shallow disc base. See on No. 116.
128. (38.1759.) Lamp. L. 0.085 m. W. 0.055 m. Ht. (body) 0.025, (with handle) 0.043 m. Handle broken off and reattached. Dark grey clay with black metallic slip. Single nozzle, flanked by volutes. Crescent-shaped handle. Double ridge around filling-hole. Ring base. See No. 116.
129. (38.1758.) Lamp. L. 0.093 m. D. 0.082 m. Ht. (body) 0.027, (with handle) 0.066 m. Damaged slightly near nozzle. Dark grey clay with black metallic slip. Circular. Round nozzle. Leaf-shaped handle, of the type thought by Bachofen to represent ἐφήβια γυναικεία (cf. Broneer, *Corinth, Terracotta Lamps*, p. 75, n. 3), attached at an angle of 45° to the horizontal. Countersunk ridge around filling-hole. Disc base in low relief, bearing the maker's mark A 1, also in a very faint relief. See on No. 116.
130. (38.1823.) Lamp. L. 0.305 m. (between nozzles). Ht. 0.050 to 0.055 m. Restored. One nozzle missing and much of under-side of another. Yellowish-buff clay. Triple lamp with three nozzles. Volute terminals flanking each nozzle and also on shoulder midway between nozzles. On shoulders towards each nozzle a vine-leaf. Central circular filling-hole of plastic form. Below each nozzle a modelled human mask in relief, with triangular beard (perhaps intended for Osiris), as on, e.g., No. 122. Remains of the attachment of a pedestal or foot-ring, which must have been of considerable height, to raise the lamp sufficiently not to rest on the nozzle. See on No. 116.
131. (38.1821.) Lamp. D. c. 0.270 m. Ht. 0.030 m. Restored; over half missing, especially below. Pinkish-brown clay. Circular ring lamp with about 13 nozzles originally, of which 6 survive. Each nozzle is flanked by a pair of volutes, which meet in the re-entrant bays between the nozzles. One of the 3 (?) original loops above for suspension survives. Filling-hole in shoulder. Cf. Waldhauer, *Tonlampen*, Taf. XXXII, No. 304.
132. (38.1827.) Lamp. D. (incl. nozzle) 0.170 m. Ht. (body) 0.040, (incl. handle) 0.060 m. Repaired. Pinkish-brown clay. Rim and filling-hole damaged. Circular, with round nozzle. Central sunken plastic filling-hole, with countersunk ridges round edge. Three tiny holes around edge of filling-hole. Diagonal incisions in a continuous pattern around circumference above. Small knob on plain area between nozzle and filling-hole. Pierced vertical handle at side opposite nozzle. Plain base slightly concave.

133. (38.1826.) Lamp. D. (incl. nozzle) 0.115 m. Ht. (body) 0.035, (incl. handle) 0.048 m. Yellowish to buff clay. Restored; half of under-side missing. Circular, with round nozzle. Central sunken plastic filling-hole, with countersunk ridges round edge. Four small holes in channel around filling-hole. Row of circular impressions around edge: two heart-shaped impressions at junction with nozzle. Vertical pierced handle. Broad ring foot in low relief, within which remains of a potter's mark [1] A.
134. (38.1780.) Lamp. D. (incl. nozzle) 0.105 m. Ht. (body) 0.025, (incl. handle) 0.038 m. Circular. Somewhat heart-shaped nozzle, defined by a groove at junction with body. Ovolò pattern impressed around shoulder. Filling-hole in discus, not central. On discus a figure in relief of youthful Pan standing facing, holding crook in l. hand and with r. feeding (?) a goat which springs up and rests its forelegs against Pan's knees. Pan wears a short tunic which leaves his r. shoulder bare. Small vertical handle, not pierced.
135. (38.1774.) Lamp. D. 0.085 m. Ht. (body) 0.025 m. Broken. The handle and adjoining part of shoulder are missing. Nozzle damaged below. Circular. Somewhat heart-shaped nozzle, defined by a groove at junction with body. Ovolò pattern impressed around shoulder. Filling-hole in discus, not central. On discus, a figure in relief of Pan standing facing, holding crook in l. hand and pipes in r. His legs are those of a goat. For a lamp showing Pan with goat's legs and holding a crook, a goat leaping up at a tree and a bust of Selene above, cf. Roscher, *Lex.*, s.v. *Mondgöttin*, col. 3123; Baumeister, *Denkmäler*, I, p. 466, No. 514.
136. (38.1775.) Lamp. D. 0.105 m. (incl. nozzle). Ht. (body) 0.025, (incl. handle) 0.038 m. Circular. Somewhat heart-shaped nozzle, defined by a groove at junction with body. Irregular ovolò pattern impressed around shoulder. Filling-hole in discus, not central. On discus a figure of Cybele = dea Syria = Atargatis, in relief, seated facing on a throne, wearing peplos with an animal (lion?) at either side in heraldic pose. Her hair is done in a fringe, and curls depend from either side of head. R. arm holds one animal by the back of the head; l. arm rests on a tympanum and holds a spear or sceptre (?) which stands vertically. Several examples from the same mould. A similar lamp with this subject, apparently from the same mould, was excavated at Jerash by the American School of Oriental Research in Jerusalem. The lamp was found in Tomb 12, and is now in the Palestine Archaeological Museum, No. 41.635. Cf. Kraeling, *Gerasa*, p. 571 (where, however, 'standing' should read 'seated'). Cybele is found in a similar attitude identified or confused with Atargatis, the 'dea Syria', on coins of Galatia (Hieropolis): cf. *B.M. Cat. of Greek Coins, Galatia*, p. 144 and Pl. XVII, 14, &c., *ib.*, *Palestine*, p. xxxii. Also on a lamp in the *B.M. Cat. of Lamps*, 1045, Pl. XXXI. Cf. Roscher, *Lex.*, s.v. *Kybele*, col. 1647 (coin of Faustina the Elder). *Ib.*, s.v. *Meter*, col. 2899 (on confusion between Cybele and dea Syria).
137. (38.1772.) Lamp. D. (incl. nozzle) 0.100 m. Ht. (body) 0.025, (incl. handle) 0.032 m. Broken below. Circular. Rounded nozzle with three dots at junction with body. Shoulder decorated with continuous corrugations. Vertical, solid handle opposite nozzle. Filling-hole in discus, not central. On discus, a quadriga in relief driving at full speed to right. The charioteer brandishes his whip (?) aloft in his hand, while he holds the reins with his l. Above the horses' heads is an object, perhaps a palm-branch. Cf. Waldhauer, *Tonlampen*, Pl. XLIV, No. 464.
138. (38.1785.) Lamp. D. (incl. nozzle) 0.098 m. Broken, base and handle missing. Circular, heart-shaped nozzle, defined from body by a groove. Shoulder decorated with continuous corrugations. Filling-hole in discus not central. On discus, bust of Selene within crescent. A bust of Artemis identified with the Tyche of the city and enclosed within a crescent is found on some coins of Jerash. Cf. *B.M. Cat. of Greek Coins, Arabia*, p. xxxviii, and n. 1; Roscher,

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Lex., s.v. *Mondgöttin*, col. 3136; Loeschke, *Lampen*, No. 59, Taf. VI; Waldhauer, *Tonlampen*, No. 260, and Taf. XXVII.

139. (38.1853.) Lamp. D. (incl. nozzle) 0.105 m. Ht. (body) 0.025, (incl. handle) 0.037 m. Damaged below nozzle. Circular. Rounded nozzle with tiny depression at junction with body. Shoulder decorated with pear-shaped impressions and one ovolo at nozzle junction. Vertical solid handle. Central filling-hole in plain discus.
140. (38.1765.) Lamp. D. 0.068 m. Ht. 0.022 m. Nozzle largely missing. Circular. No handle. Light red wash above. Around shoulder a degenerate, lightly impressed ovolo. Filling-hole in discus, not central. On discus an erotic symplegma. The lamp has been made in a mould that has been broken and subsequently repaired; the line of fracture can be seen running across the lamp from the nozzle through the figure at the l. There are three further lamps in the group made from this same mould after it had been repaired, and a fragment of one made before the mould was broken (No. 141). The use of a mould after breakage would seem to indicate that such moulds were rare and valuable. For similar lamp types cf. Loeschke, *Lampen*, Taf. VIII; also lamps from Petra in *P.A.M.*, Nos. 36.522, 36.880, 36.881; Waldhauer, *Tonlampen*, Taf. XXIV, 232, &c.
141. (38.1767.) Lamp fragment. 0.042 × 0.036 m. Fragment of discus only, on which an erotic symplegma. From the same mould as No. 140 (*q.v.*), but made before the mould was broken. The filling-hole also has not been pierced through.
142. (38.1768.) Lamp fragment. 0.075 × 0.065 m. Ht. 0.022 m. About half of lamp only preserved, at nozzle end. Red wash above. Around shoulder a pattern of impressed circles with dots at centre, heart-shaped nozzle bounded by two line volutes and having the impression of two ovolos. On surviving portion of discus an erotic scene with two persons kissing. Cf. on No. 140.
143. (38.1809.) Lamp fragment. 0.045 × 0.036 m. Fragment of discus only, on which an erotic symplegma. Man standing holds woman with legs around his waist. Cf. on No. 140.
144. (38.1782.) Lamp. D. 0.105 m. (incl. nozzle). Ht. 0.032 (body), 0.043 m. (incl. handle). Circular, rounded nozzle, on which ovolo impression. Around shoulder ovolo pattern impressed. On discus two cocks facing one another in heraldic attitude on either side of a vase. Above them two pear-shaped and one ovolo impression.
145. (38.1769.) Lamp. D. 0.075 m. Ht. 0.022 m. Nozzle broken away. Circular. No handle. Around shoulder, impressed ovolo pattern, with a circle containing a central dot flanking nozzle at either side. Central filling-hole in discus. On discus, ram to l., above which bust of Jupiter Ammon, horned and bearded. At either side, a palm branch. Another example (38.1770, not published here) from same mould.
146. (38.1791.) Lamp. D. (across handle) 0.100 m. Ht. 0.027 m. Fragmentary and repaired; more than half missing, especially below. Circular. Two double volute form handles, appliqués at opposite sides of lamp. Light buff clay, thin, brittle, and hard-baked. On discus, Harpocrates standing amongst animals and birds. He is nude, bald, full-face, ithyphallic with exaggeratedly long phallus descending almost to the feet (cf. No. 148), clasps his hands on his chest, and appears to put a finger to his mouth in the familiar attitude. His ears stand out at right angles to his head, but the usual lock of hair cannot be distinguished for certain. At his r., above, an ostrich stretches out its head to Harpocrates' chin, a serpent winds itself around his r. arm, and, below, a boar sniffs at his legs. At his l., above, a bird hovers in the air and, below, a dog licks or smells Harpocrates' thigh. In Hellenistic times Harpocrates came to be represented in a mixed Greek-Egyptian style as a plump youth victorious over crocodiles, snakes, and other creatures. In the apotropaic aspect he was regarded as a kind of early St. George. He was also identified with Eros, and is ithyphallic in imitation of Min, this being

an expression of his power to overcome various evils. Sometimes horns grow from his forehead, or he carries a cornucopia. He may be naked or clothed, standing or seated. The present lamp shows a fair selection of these animals and attributes.

147. (38.1792.) Lamp. 0.063×0.036 m. (surviving). Fragment; about half of discus only preserved. From circular lamp, and same mould as Nos. 146 (q.v.) and 148.
148. (38.1793.) Lamp. 0.050×0.040 m. (surviving). Fragment; about one-third of discus only preserved. From circular lamp, and same mould as Nos. 146 and 147. This fragment has the r. leg and phallus complete.
149. (38.1802.) Lamp. 0.046×0.036 m. (surviving). Fragment; about one-third of discus only preserved. From circular lamp and same mould as No. 150. On discus, scene in high relief of Zeus in form of swan embracing Leda. The latter is nude, reclining on her himation and a cushion (?) which are thrust behind her. Filling-hole below figures. Cf. No. 150 which completes the scene, and the same subject on a fragmentary sarcophagus from Sheikh Ibreik (Beth She'arim), *P.A.M. Cat.*, No. 41.525, also of the second century A.D. The subject is a favourite one, and occurs on stelai in the Alexandria Museum, cf. Breccia, *Alexandrea ad Aegyptum*, p. 296; cf. also Baumeister, *Denkmäler*, II, p. 814 and Fig. 890.
150. (38.1801.) Lamp. 0.035×0.038 m. (surviving). Fragment of discus only preserved. From circular lamp and same mould as No. 149. On discus, scene in high relief of Zeus in form of swan embracing Leda. The latter is nude. Cf. No. 149 for rest of the scene and ref. *ad loc.* Filling-hole below figures.
151. (38.1796.) Lamp. 0.077×0.065 m. (surviving). Fragmentary and repaired. Less than half of discus and part of one side and handle only preserved. Circular. Light buff clay, thin, brittle, and hard-baked, of same type as No. 146. Originally had two double volute-form handles, appliqués at opposite sides of lamp, of which only one survives. On discus, Aphrodite standing, facing, nude, but with drapery floating away behind her and wound round arms. She is of the Capitoline type, and holds l. hand over pudenda and with r. hand covers her r. breast. Head missing, but locks of hair remain falling on to shoulders. At the left is a dolphin, to indicate Aphrodite's connexion with the sea. There is another fragment from the same mould (38.1800) with a less clear impression.
152. (38.1805.) Lamp. 0.041×0.030 m. (surviving). Fragment of discus only preserved, on which figure of Eros, nude and winged, firing an arrow from a bow. Filling-hole at lower r. There is another fragment from the same mould (38.1804).
153. (38.1798.) Lamp. 0.042×0.032 m. (surviving). Fragment of discus only preserved, on which figure of Athene Parthenos to l., with crested helmet and shield, and her r. hand resting on spear which stands vertically.
154. (38.1819.) Lamp. L. (surviving) 0.079 m. W. 0.067 m. Ht. 0.018 m. Nozzle missing. Base cracked. Almost circular, but suggestive of development from a rectangular original. At either side a degenerate lug or wing. Remains of two volutes which enclosed nozzle, and between them a feathered pattern. On either shoulder an unusual design suggestive of a bow tie. Wide, central filling-hole. Vertical, double handle at back. Low ring base.
155. (38.1870.) Lamp. L. 0.095 m. W. 0.065 m. Ht. (body) 0.022 , (incl. handle) 0.029 m. Squat fiddle-shape, with long nozzle, rounded at end, and bounded by rudimentary volutes. On shoulder, bunches of grapes and vine-leaves. Vertical handle at back.
156. (38.1884.) Lamp. L. 0.092 m. W. 0.061 m. Ht. (body) 0.023 , (with handle) 0.027 m. Squat fiddle-shape, with long nozzle, rounded at end and bounded by rudimentary volutes. Around shoulder ears of corn (?), and near nozzle a pomegranate. Vertical double handle at back. Low ring base.

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157. (38.1857.) Lamp. D. 0.073, (across nozzle) 0.087 m. Ht. 0.022 m. Nozzle chipped. Circular, rounded nozzle. Series of pear-shaped impressions with dots in relief around shoulder, and two circles near nozzle. On discus rosette, with filling-hole in centre. Tri-lobed impression at back. Low ring base.
158. (38.1841.) Lamp. D. 0.080, (with nozzle) 0.093 m. Ht. 0.025, (incl. handle) 0.038 m. Circular. Heart-shaped nozzle. Around shoulder pattern of dots in relief. Central filling-hole, surrounded by a plain channel and countersunk ridge. Vertical handle at back.
159. (38.1838.) Lamp. D. 0.080, (incl. nozzle) 0.087 m. Ht. (at handle) 0.023 m. A waster deformed and crushed by pressure in firing. Discus is crushed down on to base. Circular. Heart-shaped nozzle with ovolo impression at junction with rim. Around shoulder series of diagonal corrugations. Vertical handle at back. Central filling-hole surrounded by a plain channel and countersunk ridge. Very low disc base, on which the potter's mark I A in relief: cf. No. 170. There are at least six or seven other wasters, some from the same mould, in the group. The existence of these wasters is one of the proofs that the lamps and figurines were made in the immediate vicinity of the cave where they were found. See also Pl. IX for base.
160. (40.1583.) Lamp mould. White plaster. 0.142 × 0.112 × (ht.) 0.033 m. For making the upper half of a squat fiddle-shape lamp with curved nozzle flanked by rudimentary volutes, as e.g. No. 155.
161. (40.1582.) Lamp mould. White plaster. 0.115 × c. 0.100 × (ht.) 0.023 m. Broken, about one-third missing. For making the upper half of a circular lamp with ovolo pattern around shoulder, heart-shaped nozzle and central filling-hole, as Nos. 139 and 158 (which, however, have different patterns on the shoulder).
162. (38.1704.) Fragment of base of dish. c. eighth century A.D. Byzantine-Arab. 0.135 × 0.078 m. Reddish-brown ware, hard and well baked. The dish or plate was of curved form, with a ring base in the Roman sigillata tradition. On the interior was painted a lion or tiger, in white paint within brown outlines; the body and fore-legs are preserved. This piece belongs to a class of Byzantine or early Arab pottery of which a considerable amount has been found elsewhere at Jerash, e.g. in the Forum. It was apparently in use during the last period of the existence of Jerash as a city, before it was abandoned.
163. (41.449/1.) Lamp fragment. 0.056 × 0.060 m. Part of discus with finger-prints on under-side. From a circular lamp with heart-shaped nozzle.
164. (41.438.) Circular lamp. D. 0.063 m. Ht. 0.025 m. Nozzle broken away; originally flanked by volutes. Lug handle on rim at back. Decoration of dots around rim, with pomegranate near nozzle. On under-side of base a six-petalled rosette. In two adjoining spaces between petals the letter A I, a potter's mark, faintly incised.
165. (41.448/1.) Lamp fragment. 0.053 × 0.035 m. Part of top and base of circular lamp with lug handle on rim at back. Around rim impressed ovolo pattern. On under-side of base impressed pattern of a whirling wheel, with raised circle in centre.
166. (41.448/2.) Lamp fragment. 0.072 × 0.053 m. Part of top and base of circular lamp with lug handle on rim at back. Nozzle was flanked by volutes, of which part of one remains. Pattern of grapes on rim. On base, impressed six-pointed star, made of two superimposed triangles, around which and in centre are raised circular dots.
167. (41.447.) Circular lamp. D. 0.080 m. Ht. 0.021 m. Heart-shaped nozzle. Ovolo pattern around on rim. Near one edge of discus the potter's mark A8 (*sic*) in relief, retrograde. Centre of discus broken.
168. (41.435/1.) Lamp fragment. L. 0.058 m. Ht. 0.024 m. From a circular lamp. Around rim an ear of corn. On underside, just below carination, the potter's mark I A in relief.

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169. (41.435/2.) Circular lamp (waster). D. 0.080 m. Ht. 0.028 m. Fragmentary. Pattern of pearls or dots around rim. Lug handle at back. On base, the potter's mark A1 incised.
170. (41.435/3.) Circular lamp. (waster). D. 0.080 m. Ht. 0.022 m. Broken. Deformed and crushed during firing. Lug handle at back, and heart-shaped nozzle. On base, the potter's mark 1 A in relief.
171. (41.435/4.) Lamp fragment. 0.076 × 0.069 m. From base of circular lamp. On base the potter's mark A incised.
172. (41.435/5.) Lamp fragment. 0.046 × 0.040 m. From circular lamp. Grapes and foliage pattern on rim. On base the potter's mark A in relief.
173. (41.441.) Lamp fragment. 0.055 × 0.047 m. From circular lamp. Lug handle at back. On base the potter's mark € in relief.
174. (41.442.) Circular lamp. D. 0.056 m. Ht. 0.024 m. Nozzle broken. Lug handle at back. On rim impressed pattern of heart-shaped designs and leaves (?), with vine-leaf near nozzle. On base, the potter's mark € incised.
175. (41.443.) Lamp fragment. D. 0.067 m.; overall l. 0.097 m. Lower half only. Circular body and blunt angular nozzle. On the base the potter's mark W or M in relief.
176. (41.444.) Lamp fragment. 0.034 × 0.025 m. From base of circular lamp. On base, the end of a potter's name . . . CA in relief.
177. (41.445.) Potsherd. L. 0.059 m. Reddish slip. On outer surface remains of letters 1 Ç 1 (?) in relief.

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FIGURINES FROM JERASH

(For Nos. 1-6 see Pl. II)



FIGURINES FROM JERASH
(For Nos. 7-16 see Pl. I)



FIGURINES FROM JERASH



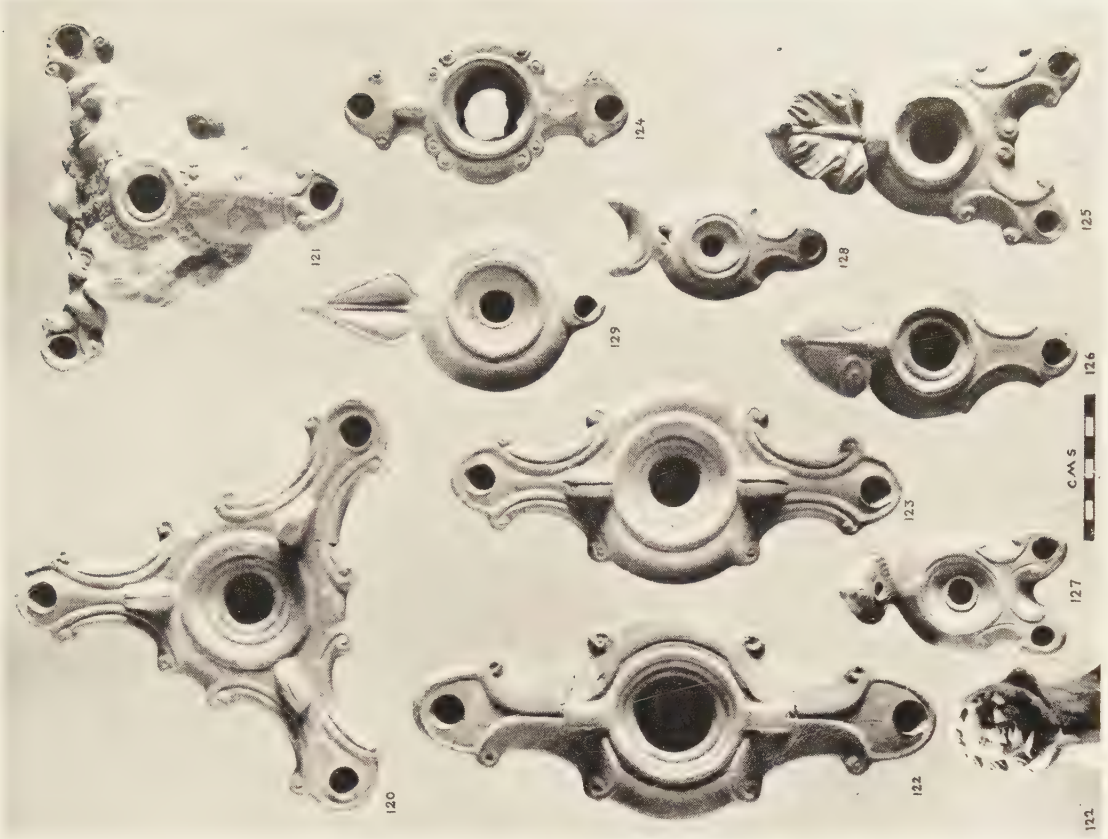
FIGURINES FROM JERASH



FIGURINES FROM JERASH



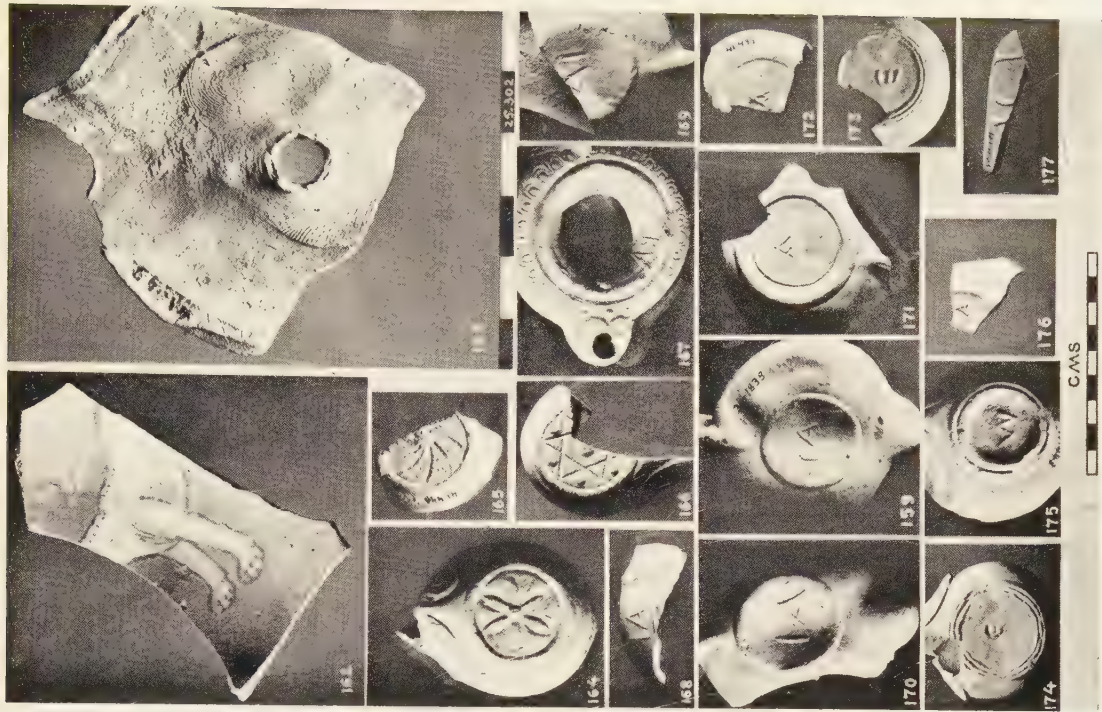
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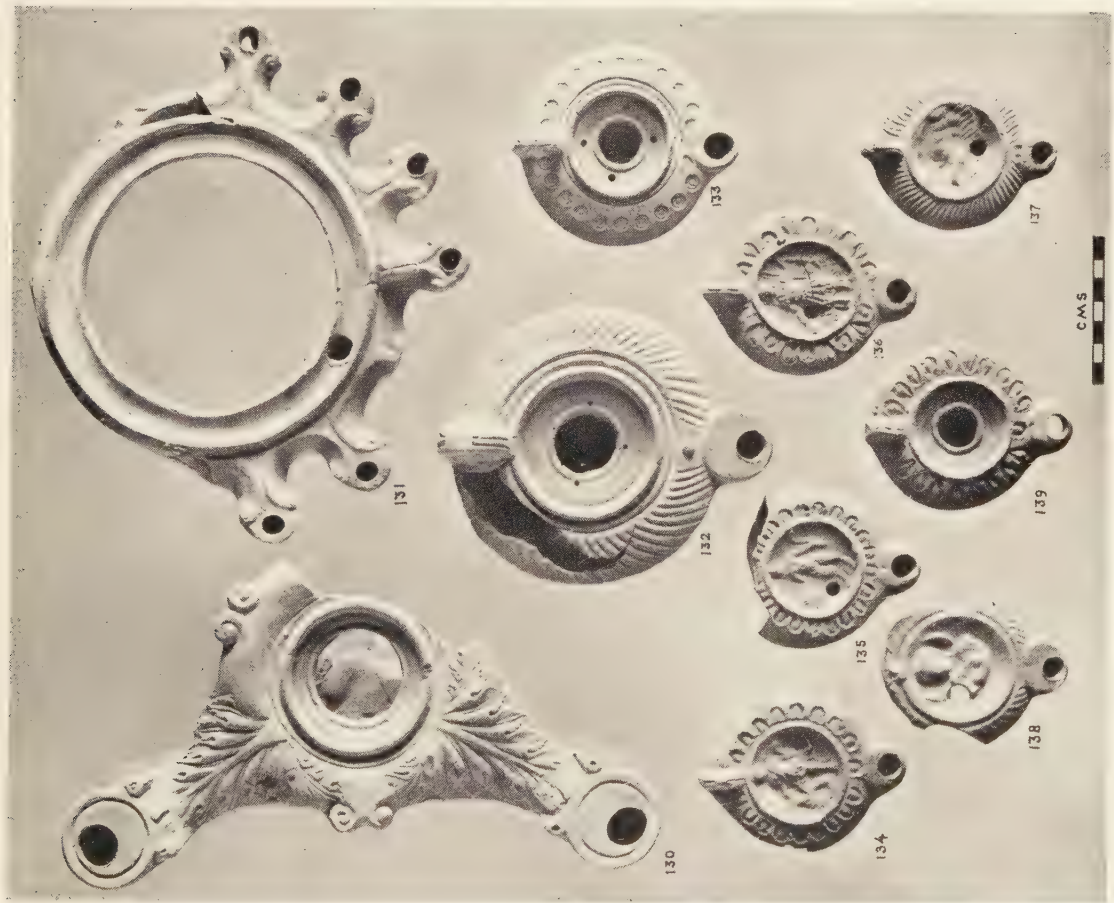
LAMPS FROM JERASH



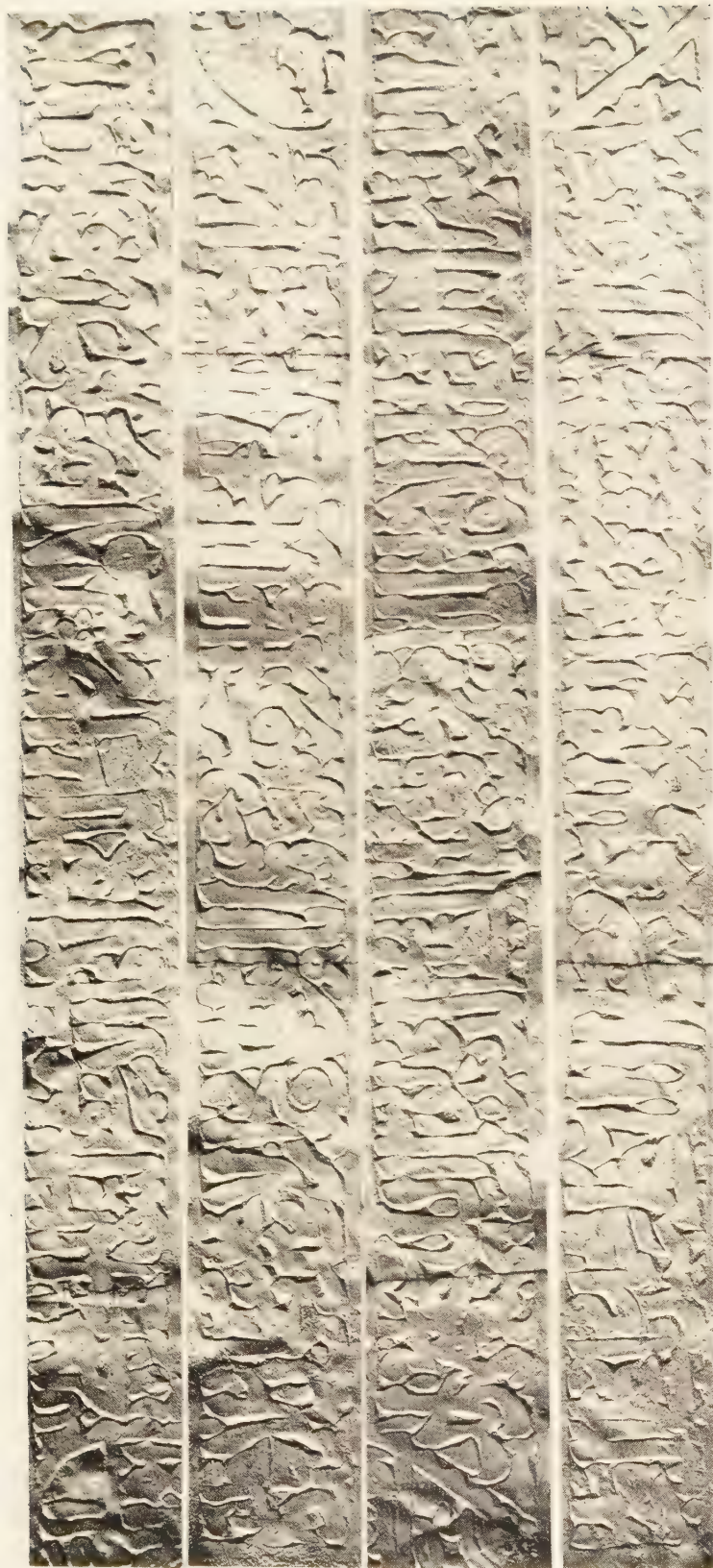
LAMPS FROM JERASH



POTTERS' MARKS FROM JERASH



LAMPS FROM JERASH



Line 1

Line 1 (ctd.)

I

Line 2

Line 2 (ctd.)



2

1. A DECREE OF THE CALIPH AL-MUSTA'IN BILLAH
To be viewed with the light falling from left.

2. GAZA, HĀRAT RAMADĀN. EAST GATE OF GREAT MOSQUE.

A DECREE OF THE CALIPH AL-MUSTA'IN BILLĀH

THE Arabic decree here presented has often been mentioned in literature,¹ but has not hitherto been published as a whole. It emanates from the chancery of one of the most interesting Syro-Egyptian sovereigns—the only one combining the pontifical power of the Caliph with the secular power of a Mamluk Sultan, and as such it is worthy of attention. The inscription is engraved on a marble lintel of the small eastern gate of the Great Mosque at Gaza, opening on to the narrow street known as Ḥārat Ramaḍān (Pl. X, 2). It consists of two lines, 223½ by 22 cm.² of surface naskhi,³ very provincial in character, almost without diacritical points or differential signs (see Pl. X, 1).

(1a) بسمه رسم بالامر الشريف العالى المولوى الامامى الأعظمى النبوى المستعنى أعلاه الله ٥

(1b) تعالى وشرفه أن يبطل ما احدث على اهل غزة من المظالم بسبب كرمهم وزروعهم فى أيام السلطان فرج وأن لا يحدث عليهم حادث ولا يجدد عليهم

(2a) . اليهم بذلك الطماسة وبالأقامة وباطايهم فمن بدله بعد ما سمعه فيأثم إثمه على الذين

يبدلونه إن الله سميع عليم وذلك فى ٥

(2b) ثامن عشر شهر ربيع الاول سنة خمس عشرة وثمان مائة والحمد لله وحده وصلى الله على

سيدنا محمد وعلى آله وصحبه وسلم

. . . It has been decreed by royal and august order of our Lord, the very great Imam, the descendant of the Prophet, al-Musta'in [billāh], may God the Exalted render it august and honoured, that the illegal taxes recently imposed on the inhabitants of Gaza on their vineyards and plantations, in the days of Sultan Faraj, shall be abolished and never renewed upon them. . . . 'He who shall change it after he hath heard it, surely the sin thereof shall be on those who change it, for God is He who heareth and knoweth' (Qur'ān II, 177). And this on the 18th Rabī' I, 815 (= 28th June, 1412 A.D.). Praise be to God alone, God bless our Lord Muhammad, his family and his companions, and salute them.

¹ The inscriptional coat-of-arms in L. A. Mayer, 'Das Schriftwappen der Mamlukensultane' (in *Fahrbuch der asiatischen Kunst*, 1925, p. 185, pl. 104) and *Saracenic Heraldry*, p. 36; the beginning of the text in van Berchem, *CIA. Jérusalem*, II, p. 147, n. 2; cf. also Wiet, *CIA. Égypte*, II, p. 212 for a discussion of the title *al-imām al-a'zam*.

² Measured on the squeeze.

³ I have applied this term to a script very often found in Syria and Palestine. It is characterized by thick and awkward letters resulting from the mason's effort to form them with the minimum removal of stone surface. Typical specimens of this script can be found in my 'Arabic Inscriptions of Gaza' (in *Journal of the Palestine Oriental Society*, Vols. X, Pl. IV (upper text); XI, Pl. V).

It is a well-known fact that Abu-l-Faḍl al-‘Abbās b. Muḥammad al-Musta‘in billāh,¹ Caliph since 1st Sha‘bān² 808 A.H.,³ was raised to the throne very much against his will. Although but a young man of less than twenty-two at the time of his coronation, he realized that he was to be a puppet in the hands of either Shaikh or Naurūz, and that his days on the throne would be numbered in any case. He refused the throne, therefore, until the amirs contrived a ruse: they sent his half-brother, the Amīr Muḥammad b. Mubārak-Shāh at-Tāzī, out in public with a document purporting to be a decree by the Caliph for the deposition of Faraj. When al-‘Abbās saw—as Ibn Taghrībirdī has pointed out—that he was sufficiently involved by this action to have to face the vengeance of Sultan Faraj if the latter should remain on the throne, he rebuked his brother but accepted the sultanate. The many conditions which he stipulated were all accepted, and binding oaths were taken. Among others, he asked for and received a promise that in case he were deposed as Sultan he should still retain the caliphate. He was paid homage in Damascus the 25th Muḥarram 815, being seated on an improvised throne near the mosque of Karīm ad-dīn, and clad in a black caliphal robe of honour taken from the garments of the preacher of that mosque. His first acts as Sultan, especially the initial appointments, were performed immediately, messages announcing his accession were dispatched from Damascus, and new coins were struck in his name. Two months later, on Tuesday, 2nd Rabī‘ II, he arrived in Cairo, only to find himself in a not overgilt cage. At the meeting of the State Council on the 8th Rabī‘ II he authorized Shaikh to appoint and dismiss officials, conferring upon him the title of Regent (*niẓām al-mulk*)⁴ in a document more magnificent than was usually issued even to sultans, and he presented him with a robe of honour such as had never been granted before. Gone from then on were the repetitions of the oath of allegiance; gone was the obedience and respect paid to him by the amirs. His own private secretary, viz. his half-brother Muḥammad b. Mubārak-Shāh, was dismissed by Shaikh, and in his place Shaikh appointed his former dawādār, Jaqmaq al-Arghūn-

¹ The details of his biography will be found in the following passages: Qalqashandī, *Ṣubḥ al-a‘shā*, III, pp. 267, ll. 4–15, 279, l. penult.–280, l. 4, 439, l. 13 ff.; VIII, pp. 379 f.; IX, p. 180, 369–77; X, pp. 120–8, 129–34; Al-Fāsi in Wüstenfeld, *Chroniken der Stadt Mekka*, II, p. 294, l. 8–295, l. 15; Ṣāliḥ b. Yahyā, *Ta’riḥ Bairūt*, 2nd ed., p. 217, ll. 17–21; Maqrīzī, *Khīṭaṭ*, II, pp. 63, ll. 6–8, 71, l. 1, 103, l. 7 f., 242, ll. 6–9, 243, ll. 21–31, 327, l. 11 f.; Ibn Taghrībirdī, *an-Nujūm az-zāhira*, VI, 175, ll. 11–14, 263, l. 4 f., 267, ll. 16–268, l. 10, 303–21, 323, l. 9 f., 334, l. 18 f., 475, ll. 15–20, 516, ll. 6–11, 813, l. 1; id., *Maurid al-laṭāfa*, ed. Carlyle, pp. 107, l. 11 f., 109 f., 113, ll. 3–6; id., *al-Manhal as-ṣāfi*, s.v. MS. Paris, Ar. 2071, fos. 13r.–14r. (Wiet’s abridged translation, p. 185, No. 1295, with full references to *Khīṭaṭ*, *Chron. Mekka* and I. Iyās); Sakhāwī, *ad-Daw’ al-lāmi’*, s.v. (Cairo, 1354, Vol. IV, p. 19 f.); Suyūṭī, *Ḥusn al-muḥādara*, Cairo, 1327, II, p. 61, l. 3, 64, l. 26; id., *Ta’riḥ al-khulafā’*, Cairo, 1305, p. 203, l. penult.–p. 205, l. 27; Mujīr ad-dīn, *al-Uns al-jalīl* (MS. Khālidīyya Library, Jerusalem, in the list of sultans, a passage omitted in the Cairo edition, p. 441, but included in Sauvaire’s translation, p. 251 f.); I. Iyās, I, pp. 351, ll. 3, 7 f., 354, l. 20, 355, ll. 24–8, 357–9; II, pp. 2, l. 4 f., 3, ll. 8 f., 4 b, 19, l. 7 f., 51, l. 5 b; Quṭb ad-dīn (in Wüstenfeld, *Chroniken*, III, p. 201, ll. 14–20); Weil, *Geschichte der Chalifen*, Vol. V, pp. 121–3, 126–8; Lane-Poole, *History of Egypt*, p. 335; Muir, *The Mamluke Dynasty of Egypt*, p. 129 f.; Gaudefroy-Demombynes, *La Syrie à l’époque des Mamelouks*, pp. xxv–xxviii; Wiet, *L’Égypte arabe*, pp. 540, 542.

² Sakhāwī and Suyūṭī: Rajab, *Khīṭaṭ*: 4th Sha‘bān.

³ In 814 he had the rare satisfaction of having been asked for an investiture by Ghiyāth ad-dīn A‘zamshāh b. Iskandarshāh of India, a request which was accompanied by a sum of money for the Caliph and presents for the Sultan.

⁴ *Nujūm*, VI, p. 316, l. 5: Atābak, but *ibidem*, 318, l. 11, and *Ta’riḥ al-khulafā’*, p. 205, l. 13: Nizām.

A DECREE OF THE CALIPH AL-MUSTA'IN BILLĀH

shāwī, in whom he had full confidence. When—on the 1st Sha'bān—the moment of al-Musta'in's deposition came, the promise that he should keep his caliphate was renewed, like so many others, but only to be broken shortly afterwards. Under the pretext that a rebellion of Bedouins in the Sharqiyya and Gharbiyya provinces of Egypt called for a Turkish sultan powerful enough to subdue the rebels, Shaikh deposed al-'Abbās and got himself elected. Al-Musta'in billāh, who in Sha'bān 815 had himself issued the edict of investiture for Shaikh, was now detained in the Citadel. Then, on the 16th Dhu-l-Hijja 816, he was deposed from the caliphate. And finally, in 819, he was imprisoned in Alexandria until the much wiser Ṭaṭar¹ restored him his personal freedom, the 26th Dhu-l-Qa'da 824 (21st November 1421). He was given the choice of living either in Cairo or in Alexandria, and he decided to remain in the latter because he found it pleasant. Upon his release, al-'Abbās was allowed to ride on ceremonial occasions, such as to the Friday prayers. He was given a horse with a golden saddle, housings of gold brocade, and a packet of cloth, as well as a daily salary of 800 dirhams. He gave his attention to commerce, to his great profit, as we learn from Sakhāwī, and he remained in Alexandria until the 21st Jumādā II 833 (17th March 1430) when he fell a victim to the pest, not having reached the age of forty.

What was al-Musta'in's interest in Palestine? A major conflict was imminent; why bother about Gaza? Merely because he happened to pass through it on his way to the capital? His throne was heavily mortgaged from the outset. He was elected because neither Shaikh nor Naurūz wanted to see the other partner of the rebellion on the throne, and when ultimately Shaikh ascended it, Naurūz considered this act the acme of perfidy. Ibn Taghribirdī² says in as many words that al-Musta'in was elected in order that the amirs 'might find in it a way to combat al-Malik an-Nāṣir and detract the people from him', and in another passage³ he reaffirms that the Turcomans and the populace were strongly in favour of Faraj. As the charges against Faraj were that he was a drunken, bloodthirsty, irreligious tyrant, it was obviously incumbent upon the highest ecclesiastic authority to give tangible proof of the virtue of the new régime. To abolish unjust taxes which vexed the population, were against the Quranic law, and at the same time failed to yield much revenue to the Treasury, was a system followed by many Mamluk sultans before and after al-Musta'in. It is very significant that he sent the announcement to Cairo about his abolition of unjust taxes (*al-mukūs wa-l-maṣālim*) together with his announcement of the deposition of Faraj and his own accession. Suyūṭī chronicles the abolition of some of these taxes after mentioning al-Musta'in's entry into Cairo, so that we get the impression that he did it only there. Actually, however, this was the last act of a series intended to help subdue any feeling of loyalty which the amirs, or that part of the population that mattered, may still have retained for Faraj.

L. A. MAYER.

¹ According to I. Iyās it was Barsbāy.

² *Nujūm*, VI, p. 304, l. 4.

³ *Ibidem*, p. 307, l. 8.

COIN HOARDS FROM PALESTINE

1. *A Hoard of Late Roman Coins from Yamun*

THE hoard was discovered in 1934 by labourers digging in search of potsherds in a cave lying to the north-west of the village of Yamun in the Jenin District. It consists of 341 bronze coins of the fourth century A.D. The majority of the specimens are either very badly worn or very carelessly struck, but it has been possible to identify a number of coins representing Constans I, Constantius II, Constantius Gallus, and Julian, and also two specimens with Urbs Roma and one with Constantinopolis. The coins with imperial portraits show four different types and legends:

- (a) FEL TEMP REPARATIO, soldier spearing fallen horseman;
- (b) SPES REIPUBLICAE, Emperor standing, holding globe and spear;
- (c) VOT XX MVLT XXX within wreath; and
- (d) VICTORIAE DD AVGG QNN, two Victories standing confronted.

The last type is represented by one solitary specimen, which also happens to be the only coin in the hoard which can be attributed to Constans I with absolute certainty. The majority of coins belong, however, to the first type and appear to have been struck mainly at Antioch by Constantius II. The following mint-names have been read: Alexandria, Antioch, Constantinople, Cyzicus, Heracleia, Nicomedia, Rome, and Thessalonica.

The hoard appears to have been buried not later than the seventh decade of the fourth century A.D., during or soon after the reign of Julian the Apostate, to judge by the absence of coins belonging to any of Julian's successors.

Owing to the poor condition in which most of the coins are, it would serve no useful purpose to attempt to give the size and weight of each coin or to record all the slight variations of type and legend on the obverses. It may, however, be added that all the specimens with complete and legible obverse legends have been found to conform to one or other of the classes set out below.

Coins with bare-headed busts and bearing the name of Constantius Caesar have, following Cohen,¹ been attributed to Constantius Gallus.

Obverse legends and types

- A. CONSTAN SPFAVG. Bust of Constans I r., diademed and draped. (2 coins.)
 - B. DNCONSTAN TIVSPFAVG. Bust of Constantius II r., diademed and draped (or diademed, draped, and cuirassed). (207 coins.)
 - C. DNFLCLCONSTANTIVSNOBCAES or DNCONSTANTI VSNBCAES. Bust of Constantius Gallus, r., bare-headed, draped (or draped and cuirassed). (8 coins.)
 - D. DNCLIVLIANV SNOBCAES (or NOBC; the letters CL are sometimes absent). Bust of Julian r., bareheaded and draped (or draped and cuirassed). (23 coins.)
 - E. CONSTANTINOPOLIS. Bust of Constantinople l., helmeted and cuirassed. (1 coin.)
 - F. VRBS ROMA. Bust of Rome r., helmeted and cuirassed. (2 coins.)
- Unidentifiable obverses. (98 coins.)

¹ H. Cohen, *Description historique des monnaies*, 2nd ed., Vol. VIII, pp. 31 ff.

COIN HOARDS FROM PALESTINE

Reverse legends and types

- a. FELTEMP REPARATIO. Soldier spearing fallen horseman. (242 coins.)
 - b. GLORIAEXERCITVS. Standard; on either side, a soldier standing to front, looking inwards; outer hand holding spear, inner resting on shield. (3 coins.)
 - c. SPESREI PVBLICE. Emperor standing to front, head l., holding globe in r. and spear in l. (52 coins.)
 - d. VICTORIAEDDAVGGQNN. Two Victories standing confronted, each holding wreath and palm-branch. (1 coin.)
 - e.

VOT	}	Legend in wreath. (9 coins.)
XX		
MVLT		
XXX		
 - f. No legend. She-wolf suckling the twins. (1 coin.)
- Unidentifiable reverses. (33 coins.)

Mints

The letters refer to the legends and types in the foregoing lists; the numbers of coins are shown in brackets.

Alexandria (total 23 coins)

ALEA B-a (3); ALEB B-a (4), C-a (1); ALEΓ B-a (2), B-c (1), ?-a (2); ALEΔ B-a (1), C-a (2); ?-a (1); ALEAI ?-e (1); ALE? B-a (2), D-a (1), ?-a (1); AL . . . ?-a (1).

Antioch (total 63 coins)

ANA B-a (3), D-a (3); ANB B-a (2); SMANB B-e (1); ANΓ B-a (6), C-a (1); SMANΓ B-e (1); ANΔ B-a (2); ANE B-a (2); ANS B-a (5); ANZ B-a (1); ANH B-a (4); SMANH B-e (1); ANΘ B-a (2), ?-a (2), ANI B-a (3); ANAI B-a (4); ANBI B-a (2); ANΓI D-a (1); ANΔI B-a (1), D-a (1); ANEI B-a (1); AN . . . B-a (9), B-b (2), ?-a (1), ?-c (1); SMAN B-e (1).

Constantinople (total 12 coins)

CONS C-a (2); CONSA B-a (1); CONSΔ B-a (1), D-a (1); CONSZ F-b (1); . . . SΘ B-a (1); . . . NSIΔ F-f (1); CONS . . B-a (3); CON . . ?-a (1).

Cyzicus (total 15 coins)

SMKA B-a (1); SMK B B-c (1); SMKΔ B-a (3), D-a (1); SMKE B-a (1), C-a (1); . . KE ?-c (1); SMKS B-a (3); SMK. B-a (2), C-a (1).

Heracleia (total 3 coins)

SMHE B-a (1); SMHI B-a (1); SMHA. B-c (1).

Nicomedia (total 5 coins)

SMNA B-a (1); SMNB B-a (1); SMNS B-a (1); SMN. B-a (2).

Rome (total 9 coins)

R.M.T. B-a (1); ROT A-d (1); RP B-a (1); RQP ?-c (2); RQT B-a (3); R*. ?-c (1).

Thessalonica (total 5 coins)

SMTSA B-a (1); SMTSH B-a (1); SMTS. B-a (2), D-c (1).

Unknown mints (total 206 coins)

A-e (1); B-a (93); B-c (13); B-e (1); D-a (13); D-c (1); E-e (1); ?-a (20); ?-c (29); ?-e (1); wholly unidentifiable (33).

2. *A Hoard of Sixteenth-century Venetian and Ottoman Coins from Jelame*

In 1937 the police confiscated a group of 181 Venetian and Ottoman silver coins from a villager of Jelame near Jenin. The coins are alleged to have been found in a small pot buried in a field to the east of Jelame at a depth of about 2 metres. Search was made for the pot, but it could not be recovered.

The coins were treated in the Museum laboratory, and the hard, purplish chloride with which they were found coated has been removed. The great majority of the coins are pierced and seem to have once adorned the head-dress of a village girl. They range in date between the accession of Suleiman the Magnificent in A.D. 1520 and the death of his grandson Murad in 1595. The Venetian specimens have, however, a much shorter range, as they all fall within the period lying between the dogeship of Andrea Gritti, who was appointed in 1523, and that of Gerolamo Priuli, whose term of office came to an end in 1567.

The Venetian coins, numbering altogether seventeen, are in fairly good condition and, with the exception of one fragment, are easily identifiable. They are all well-known types and represent five doges: Andrea Gritti (1523-8), Francesco Dona (1545-50), Marcantonio Trevisan (1553-4), Lorenzo Priuli (1556-9), and Gerolamo Priuli (1559-67).

The Turkish coins, which also appear to include few unknown variants, are, on the other hand, worn, and besides a number of doubtful attributions, there are no less than nineteen specimens which cannot be ascribed to any Sultan or mint. They bear the following royal names: Suleiman I (A.D. 1520-66), Selim II (1566-74), Murad III (1574-95), and emanate from the mints of Aleppo, Damascus, Cairo, and Janijah (?). They are all dated in the accession years of the three Sultans mentioned above, with the single exception of a coin of Suleiman I (No. 72 on list) struck at Cairo, which is dated 932 A.H.

Catalogue of Coins

VENETIAN

ANDREA GRITTI

1. *Obv.* Doge, kneeling l., receiving standard from St. Mark standing r. Inscription, •AND •GRITI •DVX •S •M •VENETI •
Rev. Christ aureoled, standing facing, holding globus cr. in l. and raising r. in benediction; around, LAVS • TI BI • SOLI; in ex., moneyer's initials, N M.
2. As No. 1, but moneyer's initials blurred.
3. As No. 1, but obverse inscription. AND • GRIT • DVX • • S • M • VENETI; moneyer's initials, R C.
4. As No. 3, but moneyer's initials A Z.
5. As No. 3, but moneyer's initials illegible.

COIN HOARDS FROM PALESTINE

FRANCESCO DONA

6. As No. 1, but obverse inscription, FRANDON • DVX • • S • M • VENET •
7. As No. 6, but reverse inscription, GLORIA • TIBI • SOLI •; moneyer's initials G Q.

MARCANTONIO TREVISAN

8. As No. 1, but obverse inscription, M • ANT • TRIDVX • S • M • VENET; moneyer's initials, HI • S.

LORENZO PRIULI

9. As No. 1, but obverse inscription, LA • PRIOL • DVX • S • M • VENE; moneyer's initials, • I • P.
10. As No. 9, but moneyer's initials, ND.
11. As No. 9, but moneyer's initials obliterated.
12. As No. 9, but moneyer's initials, I • P.

GEROLAMO PRIULI

13. As No. 1, but obverse inscription, HIER • PR • DVX • S • M • VENET •; moneyer's initials, • I • P.
14. As No. 13, but obverse inscription, HIER • PRI • DVX • S • M • VENET •; moneyer's initials, H • Q.
15. As No. 14.
16. *Obv.* The Virgin seated r., holding the Infant Christ who blesses the Doge who is kneeling l., holding standard; inscription, . . . G • PL • HIERPRIOL DVX.
Rev. Lion; around. + VS • VENETVS • (Fragmentary.)

UNCERTAIN

17. As No. 1, but Doge's name on missing part. (Fragmentary.)

OTTOMAN

SULEIMAN I

- | | | | | |
|-----------------|--|-------------|---|------------------|
| 18. <i>Obv.</i> | سلطان
سليمان
شاه
بن سليم
خان | <i>Rev.</i> | نصره
عز ضر
ب
حلب
سنة
٩٢٦ | Aleppo, 926 A.H. |
| | Ornament in centre. | | Ornament in centre. | |

19-35. *Obv.* As No. 18.*Rev.*

Aleppo, 926 A.H.

عز
نصره
ضرب
حلب
سنة
٩٢٦

(The position and shape of the ornaments vary.)

36. *Obv.**Rev.* As Nos. 19-35. Aleppo, 926 A.H.

. . . .

. . . .

سلطان . .

37-57. As Nos. 19-35, but date obliterated or off flan.

Aleppo.

58. As Nos. 19-35, but reverse legend indistinct.

Aleppo (?).

59. *Obv.* Area, شاه*Rev.*

Aleppo.

سليمان

نصره
عز ضرب
حلب
سنة
...

Margin, سليم

60-2. As Nos. 19-35, but دمشق in place of حلب .

Damascus, 926 A.H.

63-5. As Nos. 60-2, but date obliterated or off flan.

Damascus.

66-71. *Obv.* سلطان*Rev.*

Cairo, 926 A.H.

سليمان شاه

نصره
عز ضرب
مصر
سنة
٩٢٦

بن سليم
شاه

COIN HOARDS FROM PALESTINE

72. As Nos. 66-71, but dated ٩٣٢. Cairo, 932 A.H.
 73-8. As Nos. 66-71, but date obliterated or off flan. Cairo.
 79-84. As Nos. 19-35, but date and mint-name obliterated or off flan.

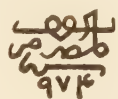
SELIM II

85-102. <i>Obv.</i>	سلطان سلیم شاه بن سلیمان خان	<i>Rev.</i>	عز نصره ضرب حلب سنة ٩٧٤	Aleppo, 974 A.H.
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Ornament.

Ornament.

(The position and shape of the ornaments vary.)

103-8. As Nos. 85-102, but date obliterated or off flan.				Aleppo.
109-12. <i>Obv.</i>	سلطان سلیم شاه بن سلیمان شاه	<i>Rev.</i>	عز بصره  ٩٧٤	Cairo, 974 A.H.

- 113-18. As Nos. 109-12, but date obliterated or off flan. Cairo.
 119. As Nos. 113-18, but reverse legend arranged differently. Cairo.
 120. As Nos. 85-102, but reverse legend indistinct.

MURAD III

121-6. <i>Obv.</i>	سلطان مراد شاه بن سلیم خان	<i>Rev.</i>	عز نصره ضرب حلب سنة ٩٨٢	Aleppo, 982 A.H.
--------------------	-------------------------------------	-------------	--	------------------

Ornament in centre.

Ornament in centre.

127-32. As Nos. 121-6, but **حاب دمشق** in place of **حاب**. Damascus, 982 A.H.
 (The position of the ornament on reverse varies.)

133-8. As Nos. 127-32, but date obliterated. Damascus.

139-40. <i>Obv.</i>	سلطان مراد (?) بن سليم شاه	<i>Rev.</i>	نصره عز ضرب مصر سنة ...	Cairo.
---------------------	-------------------------------------	-------------	-------------------------------------	--------

141-3. <i>Obv.</i>	سلطان مراد شاه بن سليم خان (?)	<i>Rev.</i>	عز نصره  مصر ضرب سنة	Cairo.
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144. <i>Obv.</i>	 مراد خان (?) بن سليم خان	<i>Rev.</i>	In centre, within oval ring, جانجه Janijah, 982 A.H. Around, عز نصره ٩٨٢ . . .	
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145-52. These coins are badly worn, but the Sultan's name **مراد** is clear.

UNCERTAIN

153-6. Worn, but حاب حلب clear on reverse.	Aleppo.
157-62. Worn, but حاب دمشق clear on reverse.	Damascus.
163-81. Unidentifiable.	

J. BARAMKI.

THE SEVEN WELLS OF BENI MURRA

A SHORT visit was made on the 13th August 1941 to examine the site known as Sab'a Biyar, Seven Wells, or Biyar Beni Murra in the Wadi Sahab, east of Jefer. It is situated approximately $30^{\circ} 3'$ North, $37^{\circ} 15'$ East (see inset, Fig. 1), only 6 kilometres north of the junction of F. and A. tracks as shown on the 1:750,000 map published by the Department of Lands and Surveys of Trans-Jordan. The name is not shown on this map. One whole day and half a day were spent on the spot, but no outside work could be done between the hours of 11 and 4 on account of the glare and heat. So it will be seen that the time available for an examination of the monuments was brief, but in view of the interest and, so far as is known, uniqueness of the site, and of the fact that it has not been previously visited, it has been considered worth while to present this short account of it.

The Wadi Sahab runs approximately north and south, and is about 250 metres wide at the point where the monuments occur (Pl. XI a, 2). There are low hills on either side, and the torrent bed at present runs at the foot of the eastern hills. Outcrops of rock occur on both sides, and the surface of the hill is littered with slithers of flint and broken stones, nearly all showing evidence of thermal fractures possibly due to intense sun heat and sudden cooling, and all are patinated a very dark brown, almost black. In the wadi bed are a few small shrubs, mostly dried up after a nearly rainless winter, and the only fauna observed was two desert chats, a bat, a hare, and a horned viper. Flies, needless to say, were numerous and of a rather noisy breed.

The monuments consist of at least nine wells (not seven as the name suggests) in the valley immediately to the west of the torrent bed. All but one are in a compact group. On the slopes and crests of the hills on either side of the valley are numbers of graves, at least twenty-eight on the east and forty-seven on the west. Some piles of stones which could be seen on the neighbouring hills to the east and west may be more graves, but there was not time to visit them.

The well-shafts are completely silted up and they have not been used within the memory of the local tribesmen. A general plan of their arrangement is shown in Fig. 1. In recent years well No. 5 was excavated by the Arab Legion, but bed-rock was reached without water being obtained. It would appear, therefore, that the level of the water-table originally tapped by these wells has sunk.

In type they present no extraordinary features; the shafts are roughly circular or oval and lined with uncut stones, the well-mouths are surrounded by drinking-troughs which must have been lined with mud when they were in use. The stones on the edges of the shafts do not show signs of wear from friction of ropes, and the water was probably raised in skin buckets lowered into the wells by means of ropes running over wooden tripods.

A plan of well No. 5 (Fig. 2) gives a general idea of the type described above.

The following are the approximate surface measurements of the well-shafts:

No. 1. 3.4 m. $\times$ 1.8 m.

No. 2. 1.8 m. in diameter.

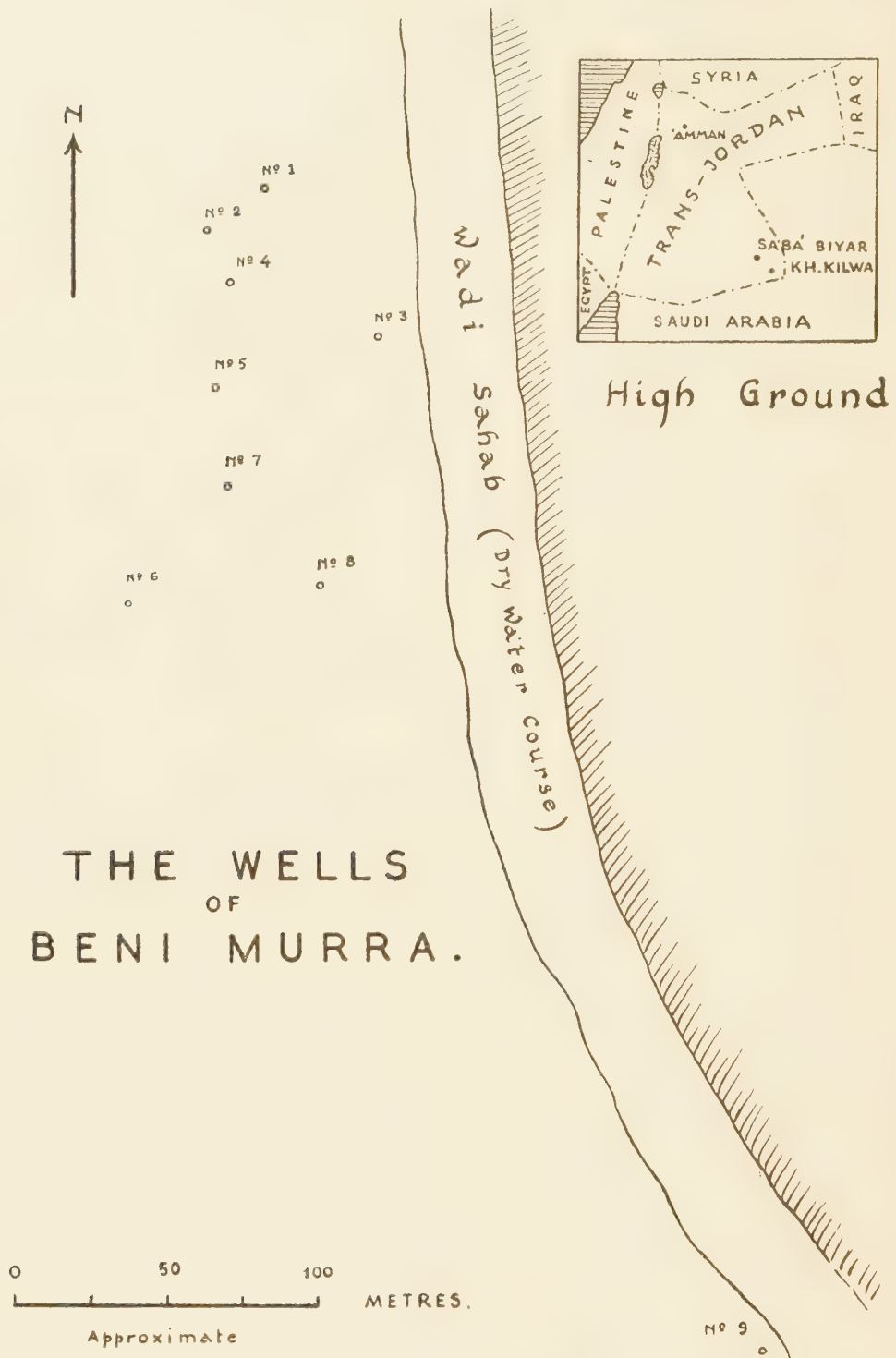


FIG. I

THE SEVEN WELLS OF BENI MURRA

No. 3. 2·7 m. × 1·8 m.

No. 4. 3 m. in diameter.

No. 5. 8·1 m. in diameter.

No. 6. 5·5 m. in diameter. No. 8. 5 m. in diameter.

No. 7. 1 m. in diameter. No. 9. 2·4 m. in diameter.

The wells are in the area over which the Howeitat tribe migrate, and the tribe quotes a tradition to the effect that, in ancient times, seventy herds of camels, every herd accompanied by seven mares and their milch camels, could be watered there simultaneously. This is an exaggeration.

Although the wells are in the Howeitat country, the tribal brands cut on certain large stones in the vicinity are mainly those of the Sherrarat tribe (Fig. 3). The explanation lies in the fact that sections of the Sherrarat tribe, which is of low social standing in the desert, migrate to Trans-Jordan and camp with both the Beni Sakhr and the Howeitat for whom they act as shepherds.

His Highness the Amir 'Abdullah has pointed out that there are three possible origins for the name of the wells:

Firstly, the descendants of Teim ibn Murra of the Qureish, who were known as Beni



Beni Murra—Well No. 5.

FIG. 2

	Well No. 5. Sherrarat, Dab'ain section.		Well No. 7. The Sudairi family of Hail.
	" " Azzam section.		Well No. 8. Sherrarat, Awlad Sa'ad section.
	Well No. 6. " (old type).		" " " "
	" " "		" " " "
	" " Rashaida section.		" " " "
	" " Na'imat section.		" " " "

FIG. 3. Tribal brands on stones near wells.

Teim and included Abu Bekr es Sadiq, the first Khalifa, Talka ibn 'Obeid Allah, 'Omar ibn 'Abdullah ibn Mu'ammer, and 'Abdullah ibn Jada'an.

Secondly, Murra ibn Dhuhail of the Sheiban tribe, who was the founder of the Beni Murra tribe which lives to-day in Hasa in Sa'udi Arabia, on the edge of the Rub'a el Khali.

Thirdly, the people known as 'Akil el Marrar', or 'Eaters of bitterness (herbs)', of whom 'Imr el Qeis ibn Hujur, the poet-king, was a leader. 'Imr el Qeis lived about 130 years before Islam and held sway over an area stretching from Teima in the south and including the Jebel Tubeik in the north. Although there is no record of any connexion between the Beni Murra of Hasa and the Jebel Tubeik, His Highness is inclined to the view that, for some reason now forgotten, the wells are named after that tribe.

He remarks, however, that the fact that the Jebel Tubeik was once under the control of 'Imr el Qeis is interesting.

The cemetery on the western side extends for a distance of $1\frac{1}{2}$ kilometres down the valley, while that on the eastern side is more compact. There are six distinct and separate north-south alinements of graves, with eight or more in each row, two rows on the east and four on the west (Pl. XI *a*, 1-2). One of the western alinements is in the valley, and not on the slopes. In addition there are numbers of isolated graves, one even on an isolated hill, which seems to have no particular relationship in position to the alinements. The most noteworthy feature is that all the graves are orientated due east, facing thus the rising sun, a sight taken down the axis of several selected at random showing a variation of not more than 15° . The extent of the cemetery and the number of graves prevented any plan being made of the area.

Seven types of graves could be distinguished, but many are so tumbled and silted up that there may be more. Some seem large enough to contain double or even multiple burials.

There are also two main types of building: (*a*) large stone slabs set upright all around; (*b*) the main body of the grave of coursed blocks with large slabs set upright in the entrance. It was not possible to ascertain what depth of stone is buried, but it must be fairly considerable to maintain such large slabs upright. This implies that there is still the possibility of bodies below the present surface. The stone used is the local shell breccia, which in its outcrops breaks up naturally into slabs and blocks of convenient dimension and shape. No sign of tooling was observed on any stone.

Sketch plans were made of six typical graves, fairly clear in their main outlines (Figs. 4 and 5). These are as follows:

- A. Simple rectangular type, from the eastern slopes, No. E. 1. Body of the grave of upright blocks varying from 0.75 to 1.25 m. in height; the entrance closed with exceptionally high blocks of more than 2 m. Three stones are shown in the entrance, but the central (fallen) one may be broken off the remaining upright. (Pl. XI *a*, 4.)
- B. Rectangular type with inner grave, from the eastern slopes, No. E. 2. Large slabs on their sides form the outer, and smaller slabs the inner enclosure. Entrance closed by three uprights, all fallen. (Pl. IX *b*, 1 and 2.)
- C. Apsidal type, from the eastern slopes, No. E. 3. Outer and inner enclosure of slabs on their sides, entrance closed by three uprights. The stones in front of the entrance seem to be set in ground as a kind of paving. (Pls. XI *b*, 3 and XII *b*, 2.)
- D. Horseshoe type, from the western slopes, No. W. 1. Body of the grave made of coursed stones, at present standing three courses (approximately 0.75-0.80 m.) high. Entrance closed by three (?) uprights. Just beside the entrance are three uprights (one broken) set in form of an inverted tripod. Associated with this grave was a large natural limestone nodule. (Pl. XI *b*, 4 and 5.)
- E. Oval type, western slopes, No. W. 2. Slabs on their sides form the body of the grave, and uprights close the entrance. Traces suggest an inner enclosure. Limestone nodule in association. (Pls. XI *b*, 6 and XII *a*, 1.)
- F. Circular type, western slopes, No. W. 3. Made entirely of very large slabs set upright, now mostly fallen. (Pl. XII *a*, 2 and 3.)
- G. Another type was also observed, but there was not time to plan it. It is on an isolated hill on the west side, and the body of the grave seems to be horseshoe-shaped, or perhaps round,

THE SEVEN WELLS OF BENI MURRA

and a wall extends on either side of the entrance in the form of an arc (Pl. XII *a*, 4 and 5). There seems to be one of a similar type in an eastern alinement.

Two very curious features are associated with some of the graves, viz. the presence of

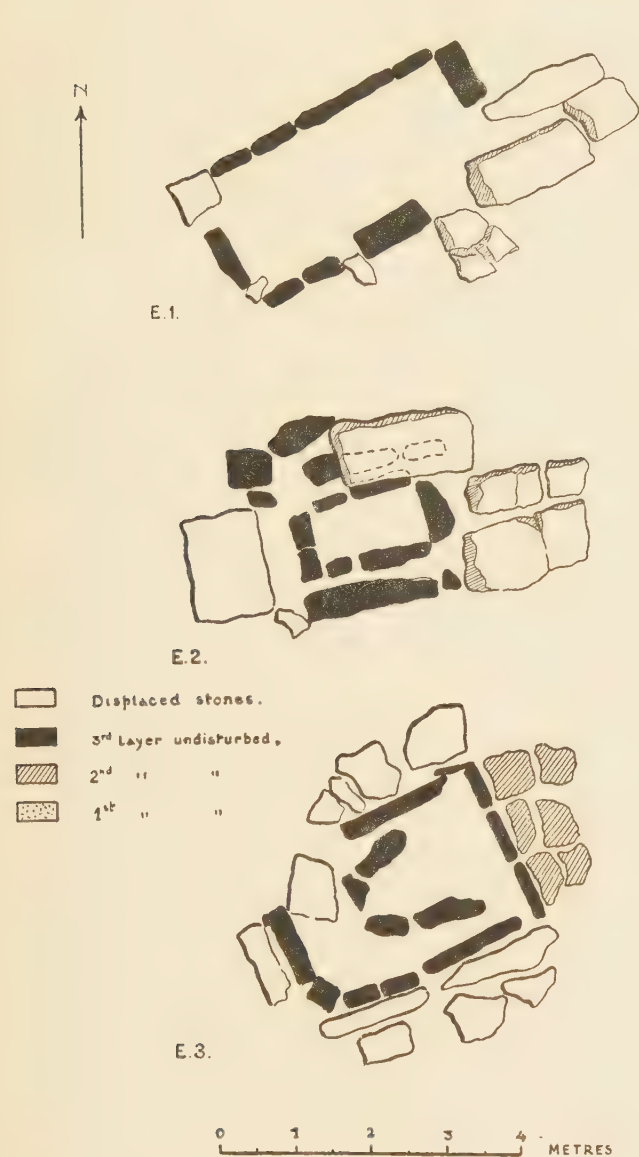


FIG. 4

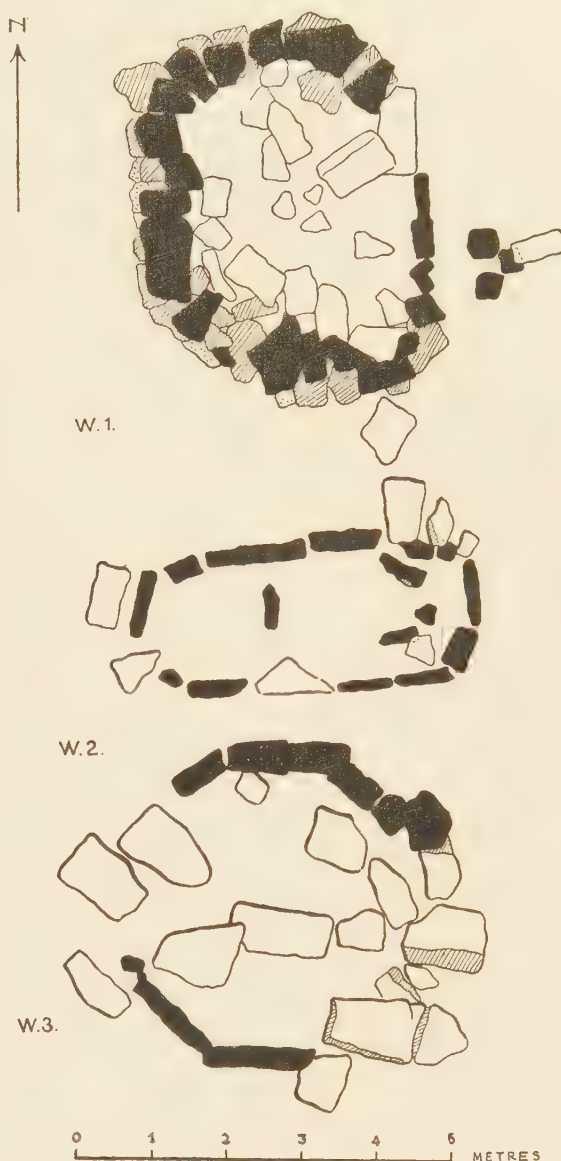


FIG. 5

natural limestone nodules (— Pl. XII *b*, 3, 4; 5), and the group of three stones beside the entrance (— Pls. XI *b*, 4, 5 and XII *b*, 5). In Pl. XI *b*, 5 the man's left hand rests on one of these uprights, a second is in front of him, and the third has fallen, cf. plan, Fig. 5. On Pl. XII *b*, 5 is the only complete example of these stones, from a grave on the western slopes. A superficial examination suggests that the nodules are commoner

than the upright stones, but this is by no means certain. These nodules have not been observed lying about either on the slopes or in the valley; they appear to be found only in conjunction with the graves. There being no comparative material, and no excavation having been undertaken, it is not possible to offer any explanation of these peculiar features.

Some graves have close by them small square or rectangular 'enclosures' (for want of a better word), similar in style of construction to the Dhobaian hut circles.¹ That is to say, they are made of small thin slabs set upright in the ground, only the upper edge of the slab now showing. None of the enclosures observed were more than a metre long or square, but three or four usually adjoin each other like small rooms. Mostly they were close to the graves, but one instance was observed where they were some distance from any apparent grave.

In one of the side wadis on the west is what appears to be remains of a dam (Pl. XII *b*, 6). A line of large slabs of stone, some fallen and all partly buried, can be distinguished. It can be seen from Pl. XII *b*, 6 how the torrent bed suddenly widens and levels out in the vicinity of these stones. This dam, if such it is, is the only suggestion so far observed of a settlement in the neighbourhood, though a closer examination and a plan of the area might show that it was really intended to divert flood water from some of the graves in the main valley.

Many of the slabs lying flat on the ground are cracked and split as they lie (Pl. XII *a*, 6), and others have snapped neatly off their base, which remains buried in the ground. This appears to be due entirely to the intense heat of the sun and sudden cooling in the evening. The type of rock seems peculiarly susceptible to breaking up under heat, for a block which we used as a backing for the camp fire cracked neatly and cleanly in two almost as soon as the fire was lighted.²

A small collection of flint implements and flakes was made, and is described by Dr. Stekelis in the note which follows. In addition a few sherds were found, of indeterminate date, two fragments of sandstone querns, and one fragment of a sandstone bowl. It seems safe to assume that the monuments are contemporary with series I of the flints, which are consistent in type, and are provisionally dated as Neolithic (Kilwian) by Dr. Stekelis.

The most astonishing feature of the site is that up to the present no other monuments of this type are known either in Trans-Jordan or elsewhere. It is not the convenient natural breaking up of the stone into blocks and slabs that thus brought this form of

¹ Waechter, *Journal of the Palestine Oriental Society*, Vol. XVIII, Plan 1, Pls. V and VI.

² Mr. S. H. Shaw, geologist, Government of Palestine, who has tested samples of this rock, has supplied the following note:

'This rock is a fine-grained partially silicified shell breccia. It is made up of an aggregate of shell fragments with some quartz grains in a matrix of flint or chalcedony.

I made some qualitative tests and found that the greater part of the rock is insoluble in hot dilute hydrochloric acid, so that there can only be a little carbonate present. There was a definite indication of the presence of phosphates.

I have not seen any other specimen quite like this, but it would not be surprising to find such types in the Senonian formations which contain both flint and phosphates.'



a.

1. Western alignments, looking South.
2. General view of the Wadi from the Eastern side, looking South-West.
3. Most Westerly alignment, looking South-West.
4. Grave E1, looking East along its axis.



b.

1. Grave E2, from the East.
2. Ditto, from the West.
3. Grave E3, entrance, showing possible paving stones in front of the uprights.
4. Grave W1, from the East. Note the three upright stones as in Plate XII, *b*, 5, one fallen.
5. Ditto, from the North-West.
6. Grave W2, from the East.

THE SEVEN WELLS OF BENI MURRA



- d.*
1. Grave W₂, from the West.
 2. Grave W₃, from the North-East.
 3. Ditto from the North-West.
 4. Isolated Grave on the West, from the North, showing crescent shape.
 5. Ditto from North-East.
 6. Fallen Slab showing breaks due to sun heat.



- b.*
1. Western alignment, looking South-West.
 2. Grave E₃, looking South-West across the Wadi.
 3. Large grave on the East, looking North-East. Note limestone nodule.
 4. Large grave on the West, looking South-West. Note limestone nodule.
 5. Ditto, showing group of three stones at entrance and limestone nodules.
 6. Dam (?) across a small Wadi on the West side.

THE SEVEN WELLS OF BENI MURRA

THE SEVEN WELLS OF BENI MURRA

building into being, for equally convenient slabs are found in other parts of the country, and are, in one period at least, used for making dolmens. Did these people, then, neither live nor bury their dead anywhere else? Perhaps the answer may be found in one of the dozens of small valleys in this neighbourhood, all at present unexplored, or even farther afield to the east and south, the greater part of which is archaeologically *terra incognita*.

A. S. KIRKBRIDE.
LANKESTER HARDING.

NOTE ON SOME FLINT IMPLEMENTS FROM THE SEVEN WELLS (SAB'A BIYAR)

WE are ill informed with regard to the Stone Age cultures of Trans-Jordan since only a few sites have been excavated hitherto. From some incidental observations, however, we know that remains of Stone Age cultures are dispersed throughout the country. Thus every new discovery is a distinct contribution to our knowledge of the Stone Age there. For this reason the flint tools discovered by A. S. Kirkbride and Lankester Harding at Sab'a Biyar, near some remarkable rude stone monuments, are of particular interest to students of Prehistory.¹

As the implements were all picked up on the surface, they can be considered typologically only. In this respect they can be divided into two series, which differ in morphology, raw material, and technique of manufacture.

Series I (Fig. 1, Nos. 1-9)

Material: The implements were manufactured from a dark-grey tabular flint.

State of preservation: Unrolled. On the upper surface the natural crust of the flint is preserved.

Patina: All are covered with a dark-brown 'desert' patina.

Technique: Wooden mallets were used for the manufacture of these tools.

- No. 1. Scraper. The tool is chipped with irregular flake-scars all round the edges and has the bulb of percussion at the right angle of the flake. A large notch appears on the top end, forming a kind of hollow scraper.
- No. 2. Racloir. The tool is made from a flake, terminating in a hinge fracture. It has a finely prepared striking platform, also retouching down the whole of the two edges.
- No. 3. Oval scraper. The tool is chipped all round the edges with fine flake-scars.
- No. 4. Scraper. The tool is chipped all round the edges with irregular flake-scars, showing resolved flaking. The under-surface shows some large flake-scars. The shape of the tool is roughly oblong, with rounded corners.
- No. 5. Round scraper. The tool is chipped with irregular flake-scars all round the edges. The bulb of percussion and the striking platform have been removed.
- No. 6. Scraper. The tool is chipped with irregular resolved flaking all round the edges. The under-surface shows some irregular large flake-scars. The bulb of percussion and striking platform have been removed. The shape of the tool is roughly square.
- No. 7. Racloir. The tool is made from a long flake with a faceted striking platform. It is chipped with irregular flake-scars along the whole of one edge. The under-surface is trimmed along the whole of one edge with flake-scars and resolved flaking.
- No. 8. Awl. The tool is made from a small flake. The working end shows secondary trimming on both edges.
- No. 9. End-scraper. The tool is prepared from an irregular thick flake and has some irregular flake-scars near the working edge, as well as near the base, all due to chipping.

To this series belong a number of natural flakes of tabular flint with the natural crust on both surfaces. Their triangular or trapezoidal shape is accidental; but they show traces of use. There are also many broken tools, mostly scrapers, and a number of irregular used flakes.

¹ I take this opportunity of thanking Mr. Harding for kindly placing at my disposal his collection of flint implements for purposes of study.

NOTE ON FLINT IMPLEMENTS FROM SAB'A BIYAR

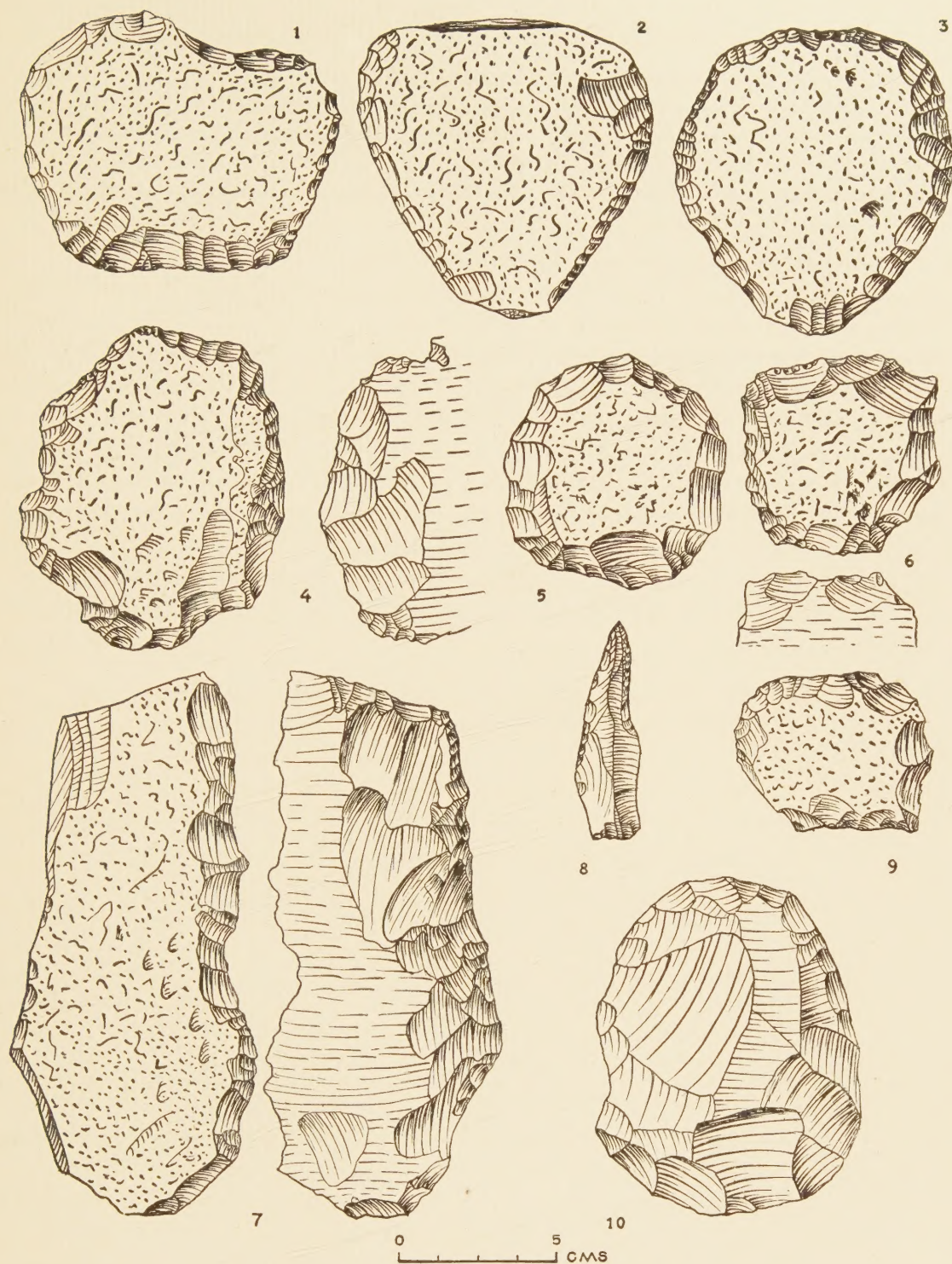


FIG. I

Series II (Fig. 1, No. 10)

Material: Quartz.

State of preservation: Only slightly rolled. Dark-red patina.

Flaking: Core-tool trimmed on both sides with large to medium-sized flaking and secondary flaking along the edges and on the top. The left-hand side has a sharp edge with a prominent S line; the opposite edge shows considerable battering and was probably used as a hammer-stone. The tool has a close affinity with Mousterio-Levalloisian hand-axes and shows Palaeolithic technique.

To this series belong a number of irregular used flakes.

The nearest points to Sab'a Biyar where flint implements have been discovered are the Bayir Wells and the ruins of Kilwa at Jebel Tubaik. At the Bayir Wells flint tools were discovered by Mr. Henry Field, Director of the Captain Marshall Field North Arabian Desert Expedition in 1927-8. They are of Middle Palaeolithic technique, and the tools of Series II from Sab'a Biyar have some affinity with them.¹ The prehistoric sites near Kilwa were explored by the expedition of the Forschungsinstitut für Kulturmorphologie at Frankfurt a/M. in 1935.² Flints from east of the 'Achatberg' at Kilwa were recognized by the present writer as representing an industry new to the Near East, which industry he proposed to call 'Kilwian'. The tools of Series I from Sab'a Biyar belong to this Kilwian culture. The age of the Kilwian culture has not yet been ascertained, but it falls unmistakably within the general framework of the Neolithic period.

M. STEKELIS.

¹ H. Field, 'Early Man in North Arabia', in *Natural History*, 1929, Vol. 29, pp. 33-44.

² H. Rhotert, *Transjordanien. Vorgeschichtliche Forschungen*, Stuttgart, 1938.

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